

A BOOK OF ENGLISH
PROSODY

by
SYDNEY GREW

NUNC COGNOSCO EX PARTE



TRENT UNIVERSITY
LIBRARY

A BOOK OF ENGLISH PROSODY

The thinge noted, the miter shal be very pleasaunt to read.
(The Printer to the Reader : *Piers Plowman*, c. 1450.)

A BOOK OF ENGLISH PROSODY

BY

SYDNEY GREW

AUTHOR OF "THE RECITER'S TEXT-BOOK OF HEROIC VERSE";
"OUR FAVOURITE MUSICIANS: FROM STANFORD TO
HOLBROOKE"; "OUR FAVOURITE MUSICIANS:
FROM JOHN COATES TO ALBERT
SAMMONS"; "THE ART OF
THE PLAYER-PIANO";
ETC.



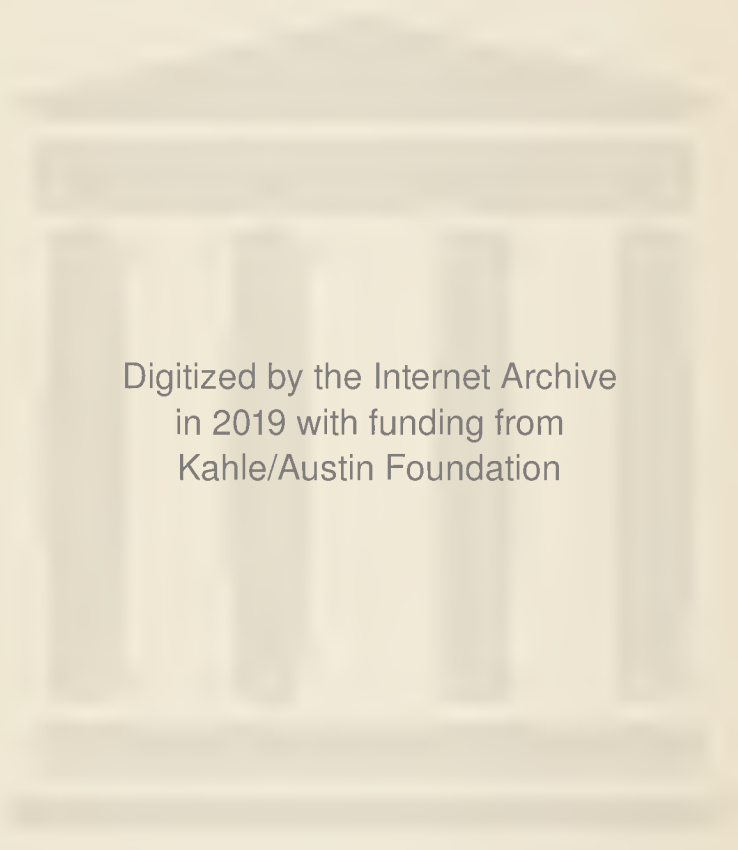
LONDON
GRANT RICHARDS LTD.
ST MARTIN'S STREET
MDCCCXXIV

PE 1509. G7

Printed in Great Britain
by The Riverside Press Limited
Edinburgh

TO
EVA MARY GREW

90651



Digitized by the Internet Archive
in 2019 with funding from
Kahle/Austin Foundation

PREFATORY REMARK

I have written this book for young people who have not studied the subject from other books. There are many volumes on English prosody, and if the student has already worked at the subject by aid of another writer, he will at once find things to object to in the exposition now in his hand.

This will not necessarily be for any fault in my book, but for faults in the subject itself.

Here is something surprising, you will say. Prosody is a science ; and science is truth : therefore if the man is a scientist, he and all others expounding the matter must surely be in agreement at least on general principles.

Yet it is a fact that every affirmative statement made by one prosodist can be found to be negatived by another, if only we care to look long enough.

I can, I think, tell you why this is. First, there are several theories that start off from radically different ideas ; the earlier of these are now discredited, but the books are still in existence. Then several writers have not really had a clear notion of what they were aiming for, and so their statements are ambiguous and, indeed, self-contradictory. Thirdly, we have no vocabulary of terms that can be used with precision when we talk of verbal and metrical rhythms ; whence it follows that certain terms are used with different meanings by different writers. Lastly, an exposition of rhythm has to be based on the expounder's personal rhythmical consciousness ; and this is the very mischief, because what seems white to A may seem black to Z, or at least a dull grey.

All prosodists who work for reality are at the mercy of their sense of rhythm. I believe that some of our writers lack this sense and that they must read poetry very badly.

When I have heard a man read poetry who understood its Accent I have been charmed as by music, because he has created Form for me, and Form is Beauty.

Naturally I do not insist on the student taking for gospel what I

try to say and expound here, and I expect him to build up for himself his own mind- and tongue- and soul-satisfying theory of English verse structure. Yet I advise him to wait until he has gained from me a good send-off.

Rousseau says : " On reading each author I acquired a habit of following all his ideas, without suffering my own or those of any other writer to interfere with them, or entering into any dispute on their utility. I said to myself : ' I will begin by laying up a stock of ideas, true or false, but clearly conceived, till my understanding shall be sufficiently furnished to enable me to compare and make choice of those that are most estimable.' I am sensible that this method is not without its inconveniences, but it succeeded in furnishing me with a fund of instruction. Having passed some years in thinking after others I found myself possessed of sufficient material to set about thinking on my own account." This, of course, was while Rousseau was learning about things. But then he says : " Though it was late before I began to exercise my judicial faculties, I have not discovered that they had lost their vigour."

Now I have myself tried to do this in the subject of English prosody. I have tried to study with an open mind books which set out to expound our rhythms and forms. But I failed, first because the writers argue, and secondly because they seem to forget they are handling art-material. I have not argued in this book, though one day I may write a controversial essay to explain and locate my authorities for what I state here as simple facts ; and I have never forgotten that I am humbly in the presence of art. Certainly I have been thrilled, on almost every page, by my discovery how this subject opens the mind to a fresh perception of loveliness.

I have hoped that this book may help young people who have a desire to write in metrical forms. But chiefly I have hoped that it might induce them to read poetry aloud, and to create it as pure form.

I will beg you to read poetry frequently—a hundred lines for each hour you spend with my book. It is a man's occupation, this reading aloud of verse. And half of what I say will be unintelligible unless you can " perform " the art.

It is quite essential for me to remind you that you must, in making your theory of verse rhythms and forms, cling constantly

to the impregnable rock of poetry, and believe that what the poets do is right, whether they be Milton or Shelley, Browning or Keats, Francis Thompson or Pope, Blake or Campion. I mean, of course, what they do in their great and inspired writing. If your theory is balked at any moment, or if its application distorts a rhythm, it is not a complete theory.

[The author wishes to acknowledge his gratitude to compositor and reader, and especially the latter, Miss M. I. Robertson, who has used very exceptional care in supervising the printing of the book, whereby the author's own work in reading proofs has been reduced to a minimum, and made a pleasure.]

CONTENTS

CHAPTER	PAGE
I. POETRY, PROSE, AND FORM	I
II. IAMBIC FEET	9
III. PHRASING OF IAMBIC FEET	19
IV. PHRASING OF IAMBIC LINES	25
V. THE HEROIC COUPLET	31
VI. AMPHIBRACHIC CADENCE IN IAMBIC VERSE	38
VII. TROCHAIC FEET	44
VIII. THE OCTOSYLLABLE AND ITS VARIATIONS	50
IX. MONOSYLLABIC FEET	63
X. SPONDAIC FEET IN IAMBIC METRES	71
XI. SPONDAIC FEET IN TROCHAICS	77
XII. WEAK FEET AND CONVENTIONAL ACCENT	81
XIII. INVERSION: TROCHEE FOR IAMBUS	95
XIV. APPPOSITION OF WEAK FOOT AND STRONG FOOT	109
XV. THE MEASURE OF "PYRRHIC-IAMBUS"	113
XVI. WORDS DRIVEN AWRY	120
XVII. INVERSION: IAMB FOR TROCHEE	131
XVIII. ANAPESTIC VERSE	138

CHAPTER	PAGE
XIX. DACTYLIC VERSE	154
XX. TRISYLLABIC EQUIVALENCE : (a) IAMBIC VERSE	177
XXI. TRISYLLABIC EQUIVALENCE : (b) DACTYL FOR TROCHEE	196
XXII. TETRASYLLABIC EQUIVALENCE	204
XXIII. ANALYSIS BY MEASURE	215
INDEX OF VERSE	233
INDEX	237

CHAPTER I

POETRY, PROSE, AND FORM

THERE are two subjects for study in a piece of art-work, one being the Substance of the piece, the other the Form. The substance is the meaning; the form is the body. In the end these two aspects unite in our mind, form and substance becoming inseparable; and even while studying form in the abstract we have to appeal constantly to substance.

We study art-forms in a theoretical and scientific manner, proceeding by analysis and evolving rules and technicalities which shape themselves into the Grammar of the art. Prosody is a statement of the "grammar" and "syntax" of the organic form of verse.

The study of the substance or meaning of art-work we carry on in ways that are variously æsthetic, philosophical, and personal. In modern language, the word subjective is sometimes used in place of personal, in order to show that art means what we, by our own individual responding natures, are compelled to regard it as meaning. We can understand things only according to our natures, for which reason the same thing appears differently to different men and women. Therefore since the study of form has to refer constantly to the substance of the art embodied in the form, it follows that we cannot be strictly scientific or rigidly dogmatic as regards our rules of grammar: beyond the first elementary stages of formal study we can only suggest rules and architectural principles.

We most quickly, safely, and completely understand the meaning of buildings, pictures, poems, and pieces of music—that is, we respond to their beauty most surely—when we have developed an active knowledge of their

abstract forms. This idea is sometimes objected to, but only by men who find that Formalists tend to become deaf and blind to beauty. We are not artists, however, if we are formalists; and so the objection does not apply.

i

Poetry and prose differ in respect of Abstract Form. Each has an organic shape which represents laws of logic, rhetoric, and ordinary language; but poetry blends this organic shape with another shape that can be detached and observed in the abstract. This other shape is itself a thing of beauty; it is of the nature of a musical form, or of the general form of a piece of architecture. Many lovers of poetry seem insensitive to it; for which reason one sometimes fancies that they do not really love poetry as an art of rhythm and structure, but as an art merely of verbal expression—verse for them becoming as prose. We should write and read verse as if it were, at one and the same time, both music and plain matter-of-fact.

Verse is written in measured lines, and the lines are grouped into batches, so that the eye shall help the mind to grasp its construction. Certain lines are indented; either to show that they are shorter in length, or to point out the riming scheme. A batch of lines which rime according to a pre-established principle is called a stanza; poets have a free hand in respect of certain stanzaic forms. Speaking very generally, I may say that stanza shapes obscure the fundamental architecture of the verse; whence it comes that we often read and write poetry in a choppy manner, striking sharply the end of every line, however short, or allowing the thought to sink to a grammatical close there. Many elaborate stanzas are at root only a couplet or triplet of long lines; these are the fundamental lines of the form: I shall in this course of prosodical study direct your attention constantly to

the fundamental architecture of the pieces I draw upon for illustration, freely disregarding the poet's short lines and stanza shapes.

Abstract Form is sometimes called Pure Form. The first of these adjectives has the meaning it has in grammar when we speak of abstract and concrete nouns; and the second of them has much the same meaning as in the phrase "pure and applied mathematics." Pure form is modified in poetry: strong places become weak, and weak ones become strong; breaks and pauses are overrun, and continuous sections are broken into self-contained elements: sometimes the abstract form seems to be entirely submerged; yet it persists, and it is by our retained sense of the underlying abstract form that we perceive the beauty and power of the variations from the normal. The greater the poet, the more superbly bold and secure are his modifications of abstract form. It is the minor poet who thinks within the limit of pre-established outline.

Verse is Metrical. The words "verse" and "metre" are synonymous, and we speak at will of ideas being done into verse or done into metre. Metre means measured; the standard of measurement being temporal and rhythmical, and the abstract material being time-beats (of which the actual quantity is very flexible), accents, cadences, and parallel or responsive effects. Metres are simple or complex:

- (1) O God, which art most merciful,
Have mercy, Lord, on me;
According to thy mercy great
Let me reliev'd be.

ANON., 1589. *Psalm v.*

- (2) O heare me, Lord, be thou inclined;
My thoughts O ponder in thy mind,
And let my cries acceptance find.

SANDYS, 1638. *Psalm v.*

- (3) Jehovah to my words give ear
My meditation weigh
The voice of my complaining hear
My King and God for unto thee I pray.
MILTON, 1653. *Psalm v.*
- (4) My God, how are my foes increast !
What multitudes against me rise !
Who say, Give we his Soul no rest ;
Whom God forsakes, and Men despise.
SANDYS. *Psalm iii.*
- (5) Lord how many are my foes
How many those
That in arms against me rise
Many are they
That of my life distrustfully thus say
No help for him in God there lies.
MILTON. *Psalm iii.*

- (6) Which would | be all | his sol|ace and | revenge, |
 As a | despite | done a|gainst the | most High, |
 Thee once | to gain | Compan|ion of | his woe. |
Paradise Lost, vi. 905-907.

ii

When verse suggests prose it is defective. And similarly when prose suggests metre it is in its turn defective. Often we are able to scan prose—

- (7) we made | our prayer | unto | our God, |
 And set | a watch | against | them day | and night, |
 Because | of them. |

Nehemiah iv. 9.

—but we do not thereby convert the prose into verse, for the reason that the scanning does not reflect the way we say it—that is to say, the scanning does not indicate the *rhythm* of the elemental movement.

Moreover, even if we might fancy a metrical movement in a certain passage of prose, that movement would not continue all through the piece to which the passage belongs; and it is essential in art that its abstract form should persist throughout:

- (8) Annie was of a pleasing face, and very gentle manner, almost like a lady, some people said; but without any airs whatever, only trying to give satisfaction. And if she failed, she would go and weep, without letting anyone know it, believing the fault to be all her own, when mostly it was of others. But if she succeeded in pleasing you, it was beautiful to see her smile, and stroke her soft

chin in a way of her own, which she always used, when taking note how to do the right thing again for you.

And then her cheeks had a bright clear pink,
 And her eyes were as blue as the sky in spring,
 And she stood as upright as a young apple-tree,
 And no one could help but smile at her,
 And pat her brown curls approvingly;

Whereupon she always courteseyed.

For she never tried to look away,
 When honest people gazed at her;
 And even in the court-yard, she
 Would come and help to take your saddle,
 And tell (without your asking her)

What there was for dinner.

And afterwards she grew up to be a very comely maiden, tall, and with a well-built neck, and very fair white shoulders, under a bright cloud of curling hair.

From *Lorna Doone*, chap. ix., the end.

The above is unnatural, the artificial metricising of the middle passage making a ludicrous confusion of styles.

Poets do not confuse types; they do not let the beat

of one form control another, because character (*i.e.* homogeneity) is destroyed by the intrusion of a foreign element. And we in our analysis must not scan a line in a foreign form merely because it seems to glide into that form. Thus the second line of this couplet is not in a springing metre of four elements—

(9) Then áll | the Mú|ses ín | one rú|in líe,

And ríme | begán | to énerbate | póetry.

DRYDEN, *Epistle to Kneller*.

—but it is in the same steady five-foot metre of its companion, the word “enerbate” being accented on the middle syllable :

(10) And ríme | begán | to enerv|ate pó|etry.

The problems of rime (poet^{—u—}ree and rú^{—u—}in líe) and of accent need not concern us for the moment.

Occasionally a poet slips. His lines will not then scan according to the rhythm of his abstract form. But this rarely happens; and usually when we think the poet is in error, his passage is actually a wonderful instance of far-ranging variation. He may also be influenced by the circumstance that he pronounces a word differently from the way we pronounce. And there are certain licences of pronunciation which have been admitted into verse that explain and justify many apparent errors or peculiarities.

Writing in the sixteenth century, in his *Schoolmaster*, Roger Ascham said: “For the metre sake, some words be driven awry which require a straighter placing in plaine prose.” Modern poets, however, except in certain circumstances which will be duly noted in later

pages of this book, do not now drive words awry for the sake of their abstract form, but make use entirely of the natural and accepted ways of speaking. The student must follow them implicitly in his own exercises in verse-making.

CHAPTER II

IAMBIC FEET

FOR convenience of analysis, and as a basis for the exposition of verse rhythms, we create an element of abstract form to which we give the name Foot. English verse is not written to feet, any more than music is written to bars of measured time and regular accent. The idea of prosodical feet is a fiction ; yet we cannot proceed without it.

i

The foot consists of an accented syllable (or rather accented *place*) to which are affiliated one or more weak places. When the weak places come first, the foot is in Rising Rhythm ; when last, it is in Falling Rhythm. The foot is an *element* of metre because it excludes divisibility : if we reduce the grouping of accents and non-accents to a lower proportion, the material is without coherency.

Rhythm arises when feet are blended into thought-groups of syllables. It conflicts constantly with Metre, and its elements are to be called *Motives*. The motive may be simple or compound. We have occasionally Compound Feet, but only in conditions of advanced variation.

Disyllabic metres have two syllables to the unmodified foot, and trisyllabic metres have three. We name these by terms borrowed from Greek and Latin prosody. Thus the rising disyllable we call Iambic, and the falling disyllable Trochaic ; corresponding names in the three-syllable forms are Anapestic and Dactylic. It is necessary to forget the classical signification of these words when applying them to English verse.

Scanning is the practice of dividing verses into their feet. The dividing lines cut through words. Signs are used to denote accent and non-accent, and in the beginning of prosodical study we do not regard quantity (length of syllable):

(1) $\overset{1}{\text{—}} \overset{u}{\text{Dove-like}} \mid \overset{u}{\text{satst}} \overset{2}{\text{—}} \overset{u}{\text{brood}} \mid \overset{u}{\text{ing}} \overset{3}{\text{—}} \mid \overset{u}{\text{the}} \overset{4}{\text{—}} \mid \overset{u}{\text{abyss}} \overset{5}{\text{—}}.$

P. L., i. 21.

The weak syllable "satst" (2nd foot) is very different from the weak syllable "a-" (5th foot); and the strong syllables "brood-" (2nd foot) and "vast" (4th foot) are very different from the strong syllable "on" (3rd foot): yet for the time being we must disregard these differences, and scan the passage as shown.

The greater part of English poetry is in iambic metre. The five-foot line is sometimes called the Iambic Pentameter. It is better to avoid names like monometer, dimeter, trimeter, tetrameter, pentameter, and so forth, for reasons the student will perceive when he reads other books of English prosody. Our own terms of two-foot, seven-foot, and the like, are free of ambiguity.

Iambic rhythms are natural in our native speech. They are less self-conscious than anapestic or dactylic, and more in agreement with our thought-grouping of syllables than trochaic metres. Addison wrote in *The Spectator* (No. 39): "Aristotle observes, that the iambic verse in the Greek tongue was the most proper for tragedy; because, at the same time that it lifted up the discourse from prose, it was that which approached nearer to it than any other kind of verse." Thus rising rhythms are particularly natural in other languages than ours for the expression of serious thoughts and lofty ideas. The German musicologists of an important school believe that all music is in the rising rhythm.

ii

The foot is Self-Contained when thought and form agree in rhythm. Such feet are comparatively rare. Usually the thought overflows the foot, breaking down the barriers of the Abstract Form, and establishing rhythm of phrase (or thought-motive):

- (2) To fawn, to crouch, to wait, to ride, to run,
To spend, to give, to want, to be undone.

SPENSER, *Mother Hubbard's Tale*.

- (3) And swims, or sinks, or wades, or creeps, or flies.

P. L., ii. 950.

Usually two feet flow together in thought :

- (4) Among the trees | in pairs they rose, | they walk'd. |
P. L., vii. 459.

- (5) I hear | the sound of words, | their sense | the air
Dissolves . . .

Samson Agonistes, l. 176.

- (6) But who is this, | what thing of sea | or land ?

Samson Agonistes, l. 710.

- (7) The clouds were pure and white as flocks new shorn.

KEATS, *I stood tip-toe*.

- (8) . . . some great behest from Heav'n
To us perhaps he brings, and will vouchsafe
This day to be our guest. But go with speed
And what thy stores contain bring forth.

P. L., v. 311-314.

- (9) . . . how then can now
 Thy sleep dissent? new laws thou seest impos'd;
 New laws from him who reigns, new minds may raise
 In us who serve.

P. L., v. 675-678.

iii

In the early days of English drama the poets used occasionally to employ the catalogue form of line illustrated above in Examples (2) and (3). The practice ended as blank verse became more flexible:

- (10) What tunes, what words, what looks, what wonders pierce
 My soul, incensèd with a sudden fire?
 What tree, what shade, what spring, what paradise,
 Enjoys the beauty of so fair a dame?

GEORGE PEELE, *David and Bethsabe*, 49-52.

- (11) O eyes! no eyes, but fountains fraught with tears;
 O life! no life, but lively form of death;
 O world! no world, but mass of public wrongs,
 Confus'd and fill'd with murder and misdeeds.

THOMAS KYD, *The Spanish Tragedie*, iii. 2.

The self-contained iambic foot of this kind is sometimes very charming in the Elizabethan song-lyrics:

- (12) Côme again,—sweet love doth now invite
 Thy grâces, that refrain to do me true delight
To see, to hear, to touch, to kiss, to die
 With thee in sweetest sympathy.

Come again, that I may cease to mourn
 Through thy unkind disdain : for now, left and forlorn,
I sit, I sigh, I weep, I faint, I die
 In deadly pain and misery.

ANON., 1597.

From JOHN DOWLAND'S *First Book of Songs*.

The following piece is a curiosity. It was written by Sir Walter Raleigh (1552-1618), and represents the self-contained iambic foot in the extremest condition of artificiality :—

(13) Your face, your tongue, your wit, so fair, so sweet, so sharp,

First bent, then drew, so hit mine eye, mine ear, my heart.

Mine eye, mine ear, my heart to like, to learn, to love,
 Your face, your tongue, your wit doth lead, doth teach,
 doth move.

Your face, your tongue, your wit, with beams, with sound, with art

Doth blind, doth charm, doth rule mine eye, mine ear, my heart.

Mine eye, mine ear, my heart, with life, with hope, with skill

Your face, your tongue, your wit doth feed, doth feast, doth fill.

O face, O tongue, O wit, with frowns, with checks, with smart

Wrong not, vex not, wound not mine eye, mine ear, mine heart.

This eye, this ear, this heart shall joy, shall bend, shall
swear

Your face, your tongue, your wit to serve, to trust, to
fear.

The foregoing examples of unmodified iambic feet should be thoroughly savoured by the student, so that he may feel the exact nature of the rising disyllable and learn to "think in iambs." The weak syllables are inseparably affixed to their strong companions, striking with an obvious progression into their cadential point, and accumulating there the rhythmical power which helps to create the strength of the strong places.

iv

We may at once provide ourselves with a practical guide in the abstract world of beats, time, and accent, using for the purpose musical "counts."

In duple-time music a strong beat takes count 1 and a weak beat count 2. Therefore the iambic foot will count as 2 1 :

(14) And thick | into | our ship | he threw | his flash. |
 2 1 2 1 2 1 2 1 2 1

But we need not conceive our five-foot line as a monotonous series of two-beat elements. Rather we may "compound" the elements, and count a series of fours and twos, as thus :

(15) That gainst | a rock, | or flat, | her keel | did dash. |
 2 3 4 1 2 1 2 3 4 1

CHAPMAN.

In the musical time of four beats, the beat taking the count 3 is strong, but less strong than the beat taking count 1.

Now two reservations must be made if our use of musical counting is to be of value. The first is that the actual "quantity" of the beat should be free, enlarging itself for lengthy syllables, and contracting itself for short ones. The second reservation is that at any moment the time may be held up by an unmeasured pause.

We can sustain a syllable into the next place, and bring in the syllable proper to that beat midway between the beat and that which follows:

(16) That gainst . . . a rock.

This makes for naturalness in speaking, and it serves also to add to the force of the ensuing strong syllable.

We may cut off the sound, not retain it, and imagine the next beat as striking upon silence. This creates an Empty Time which in music is called a Rest:

(17) And there : repose : | a turn : or two | I'll walk
 2 3 4 I 2 I 2 3 4 I

The Tempest, iv. I, 162.

When we have mastered the habit of thinking verse to a free accompanying musical counting, we can carry in mind a four-beat measure and a six-beat one :

(18) All saws of books, | all forms, all pressures past. |
 2 3 4 1 2 3 4 5 6 1

Hamlet, i. 5, 100.

This larger vision of the beats will be useful later, when we observe accentual variations of iambic verse. I base it on the assumption that the five-foot line is, in its Abstract architecture, as a large five-beat musical measure which is compounded of a two-beat element and a three-beat element:

riming lyric verse, we can assume that the division is reversed, and that now it is the last portion of the line which has but two feet :

- (21) Lo! I, ⁱⁱ | the man ⁱⁱⁱ | whose Muse ⁱ | whylome ⁱⁱ | did maske, ⁱ |
 As time her taught, in lowly Shephards weeds,
 Am now enforst, a farre unfitter taske,
 For trumpets sterne to chaunge mine Oaten reeds,
 And sing of Knights and Ladies gentle deeds :
 Whose praises having slept in silence long,
 Me, all too meane, the sacred Muse areeds
 To blazon broade emongst her learned throng :
 Fierce ⁱⁱ warres | and ⁱⁱⁱ faith | ^{iv} ful loves | shall ⁱ mor | ⁱⁱ alize |
 my song. |

The Faerie Queene (opening stanza).

- (22) His spirit burst his finite prison bars
 To ransack earth and heaven the Truth to find ;
 He climbed the golden staircase of the stars
 To search God's secrets and uplift mankind.

The giant soul did grope his trackless way ;
 And poised upon a lone Parnassian height,
 He grasped the altar's horns to muse and pray,
 And heaven sent down apocalyptic light.

His plumed imagination soared anew
 To scale the walls that circle Time and Space ;
 Exempt from limitation, on it flew
 To read God's poetry in Nature's face. . . .

ALFRED MOSS, *To the Memory of Beethoven*, ii.

CHAPTER III

PHRASING OF IAMBIC FEET

IT was laid down at the end of Chapter II. that we can treat the five-foot iambic of Shakespeare and Milton as formed of a two-foot phrase followed by a three-foot :

- (1) (The night, sad secretary to my moans,
With direful visions wakes my vexèd soul,)
And with the wounds of my distressful son
Solicits me for notice of his death.
The ugly fiends do sally forth of hell,
And frame my steps to unfrequented paths,
And fear my heart with fierce inflamèd thoughts.
The cloudy day my discontent records,
Early begins to register my dreams,
And drive me forth to seek the murderer. . . .

KYD, *The Spanish Tragedie*, iii. 2.

Our first stage in rhythmical analysis is to see how thought overflows the feet within the two-foot and three-foot portions of the line. This analysis reveals the thought-grouping of the syllables, and so shows the Phrasing of the line. We speak by Phrases, not by syllables, words, or feet.

i

The second and third syllables of the measure may be a disyllabic word, itself naturally in falling rhythm, and therefore a Trochee :

- (2) The $\overline{\text{gold}}$: $\overset{\text{u}}{\text{en}}$ ball | of heav'n's eternal fire.

MARLOWE.

Such phrasing is to be known as the Trochaic Phrasing of iambic feet: the thought overflows from the one foot to the next. The same appears in the three-foot portion:

- (3) . . . with ice
And snow and hail || and *storm* | *y* gust | and flaw.
P. L., x. 698.
- (4) All saws of books, || all forms, | all *pres* | *sures* past.
Hamlet, i. 5, 100.

Three metrical places may be occupied by a tri-syllable. This word will be an Amphibrach when it has one strong syllable, and an Amphimacer when it has two.

- (5) *Solic* | *its* me | for notice of his death.
KYD.
- (6) Ah *Jon* | *adab*! | it is my sister's looks
On whose sweet beauty I bestow my blood. . . .
GEORGE PEELE.
- (7) And fear my heart || with fierce | *inflam* | *ed* thoughts,
The cloudy day || my *dis* | *content* | records.
KYD.

A four-syllable word may fill four places:

- (8) Vain hopes, | vain aims, || *inord* | *inate* | desires.
P. L., iv. 808.
- (9) *Magnan* | *imous* || to cor | respond | with Heav'n.
P. L., vii. 511.

The student need not seek out every manifestation of the changes that may be rung within the space of two or three feet; but he should carry this present observation in mind, so that when he studies inversion of feet and trisyllabic equivalence he may have certain safe principles of analysis to apply to those complex matters.

ii

The three-foot portion of the line frequently phrases into an Amphibrach followed by an Amphimacer. The compound rhythmical motive renders the line very flexible:

(10) I wish to die, | *yet* *dare* | *not* death | endure.

DRYDEN.

(11) What cause had they | *Hora* | *tio* to | malign?

That they by this | *Loren* | *zo* shouldst | accuse . . .

KYD.

This pattern admits of many powerful accentual variations, some of which we cannot well form in mind or reproduce correctly in speech without the aid of the primitive original here illustrated.

iii

As the single foot can flow by trochaic phrasing into the next foot, so the first portion of the line can flow into the second. The phrasing may extend from the fifth syllable of the line up to the ninth:

(12) *Detest the med*^u*icine*, yet desire the cure.

DRYDEN. Cf. Ex. (10).

- (13) *He calls on Bac|^uchus, and propounds the prize ;
The groom his fel|^ulow-[—]groom at butts defies,
And bends his bow, | and levels with his eyes.*

DRYDEN.

- (14) *I'd rather be | ^ua [—]kitten^u and cry mew
Than one of these same metre ballad-mongers.*

1st Hen. IV., iii. 1, 130.

- (15) *How should we term | ^uyour [—]dealings^u to be just?*

KYD.

- (16) *The silver tinct^uure[—] of her ^ucheeks[—], that drew
The love of every swain.*

MARLOWE, *Hero and Leander*, i.

- (17) *And let a sin|^ugle [—]helpless^u maiden[—] pass.*

Comus, l. 402.

- (18) *And in that glor|ious supposition think. . . .*

See below, Ex. (26).

The point at which the first phrase ends forms the break or cæsura in the line, which in the strict abstract form (as determined on page 16) comes between the fourth and fifth syllables of the five-foot line. The break may be within the first portion :

- (19) *O Sidney ! prince | of fame and men's good will.*

ANON.

- (20) O thou *that with* | *surpassing Glory crown'd*.
P. L., iv. 32.
- (21) Tears, *from the soul* | *that aye thy want shall mourn*.
 ANON.
- (22) Me *hath my hap*|*less brother hid from thee*.
 KYD.

Lengthy phrases have minor breaks during their course, of the kind mentioned in sections i and ii of this chapter.

The detached opening syllable of a line—Ex. (21)—is of necessity strong, and the detached end-syllable—Ex. (17)—is almost invariably connected in sense with the line that follows.

A line may be without any break :

- (23) This supernatural soliciting.
Macbeth, i. 3, 130.

The thought in the following is so continuous that the breaks are almost imperceptible :—

- (24) Shee^v as a vail down to the slender waste
 Her unadornèd golden tresses^v wore.
P. L., iv. 304-305.

But in the next example are five distinct breaks :

- (25) There,^v where a few torn shrubs^v the place disclose,^v
 The village preacher's^v modest mansion rose.^v
 GOLDSMITH.

The beauty of varied phrase-length will be revealed

to the student by a quick reading of the following (with a slight dwelling upon the last syllable of the italicised phrase):—

- (26) ⁱⁱ O train | ⁱ me not, | ⁱⁱ sweet mer | ⁱⁱⁱ maid, ⁱ with | thy note.

To drown me in | thy sister's flood of tears :

Sing, siren, for | thyself and I will dote :

Spread o'er the sil|ver waves thy golden hairs,

And as a bed | I'll take them and there lie,

And in that glor|ious supposition think

He gains by death | that hath such means to die :

Let love, being light, | be drownèd if she sink !

Comedy of Errors, iii. 2, 45-52.

CHAPTER IV

PHRASING OF IAMBIC LINES

NOT only may foot flow into foot and measure into measure, but also line into line. We often find several consecutive lines in the great modern poets that have no mark of punctuation at the end-syllable, which fact indicates that the thought must be continuous between the fifth foot of one line and the first foot of the next. Such Overrun, or Enjambment, is an element of variation and a token of energy in the poet.

The line of which the thought comes to a close with its cadential syllable is Self-Contained or End-Stopped or Closed.

To write continuously in phrases of the length of the line is almost as restricted as to write to foot or measure. It results in monotony, and is therefore inartistic. We cannot avoid a self-conscious flatness or obvious primness when we allow all our lines to run to individual closes :

- (1) *In ev'ry breast | there burns an active flame,—*
 The love of glor|y, or the dread of shame :
 The passion one, | though various it appear,
 As brighten'd in|to hope, or dimm'd by fear.
 The lisping in|fant, and the hoary sire,
 And youth and man|hood, feel the heart-born fire :
 The charms of praise | the coy, the modest woo,
 And only fly, | that Glory may pursue :
 She, Power resist |less, rules the wise and great ;

*Bends ev'n reluc|tant hermits at her feet ;
 Haunts the proud ci|ty, and the lowly shade,
 And sways alike | the sceptre and the spade.*

JOHN BROWN, 1715-1765.

Essay on Satire, i. 29-40.

i

The simpler type of enjambment is that which draws two lines together, the second line being related to the first, as in grammar an object depends on its verb. Three lines may be thus drawn into unity, and a parenthetical passage may intervene between a line and that other line with which it would otherwise be enjambed.

These features are all illustrated in the following question :—

- (2) What means my lord, the king's beloved son,
 (That wears upon his right triumphant arm
 The power of Israel for a royal favour,
 That holds upon the tables of his hands
 Banquets of honour and all thought's content,)
 To suffer pale and grisly abstinence
 To sit and feed upon his fainting cheeks
 And suck away the blood that cheers his looks?

PEELE, *David and Bethsabe*, 245-252.

Lengthy continuous passages of this kind are said to be written in Paragraph. The general construction in the above Peele, but more vigorously broken internally,

holds together the opening lines of Titania's first long speech :

- (3) These are the forgeries of jealousy :

And never, since the middle summer's spring,

Met we on hill, in dale, forest or mead,

By pavèd fountain or by rushy brook,

Or in the beachèd margent of the sea,

To dance our ringlets to the whistling wind,

But with thy brawls thou hast disturb'd our sport.

Midsummer Night's Dream, ii. 1, 81-87.

Despite the continuity of thought, each line of the foregoing examples has a slight close, whether marked by punctuation or not. And there is no emphatic or individual break in the interior of the lines. Highly developed enjambment sets a full stop, or its equivalent, in the body of the line, and runs together the last portion of one line and the first of the next by closest possible grammatical association :

- (4) The king hath happily received, Macbeth,
The news of thy success : *and when he reads*
Thy personal venture in the rebels' fight,
His wonders and his praises *do contend*
Which should be thine, or his : silenced with that,
In viewing o'er the rest o' the self-same day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. *As thick as hail*
Came post with post ; and every one *did bear*
Thy praises in his kingdom's great defence,

And pour'd them down before him. *We are sent*
To give thee from our royal master thanks ;
 Only to herald thee into his sight,
 Not pay thee.

Macbeth, i. 3, 89-103.

ii

It would seem that close enjambment must destroy abstract form, and in its place establish a series of lines of irregular length by weakening the end-feet and by creating between two lines those compound motives described in Chapter III. But the abstract form is not destroyed, any more than iambic rhythm is destroyed by trochaic phrasing. The student may test this by laying out passages in phrase-length only ; he will in a moment discover that the words become neither verse nor prose :

(5) The king hath happily received, Macbeth, the news of
 thy success.

And when he reads thy personal venture in the rebels'
 fight,

His wonders and his praises do contend which should
 be thine or his.

Silenced with that,

In viewing o'er the rest o' the self-same day,

He finds thee in the stout Norweyan ranks,

Nothing afeard of what thyself didst make,—

Strange images of death.

As thick as hail came post with post.

And everyone did bear thy praises in his kingdom's great
 defence,

And pour'd them down before him.

We are sent to give thee from our royal master thanks ;

Only to herald thee into his sight, not pay thee.

Occasionally poets, when the main rhythmical phrase of the line continues to the last syllable but one—Chapter III., Ex. (17)—allow themselves the very close enjambment of words like “and,” “but,” or even “the.” We shall consider this development from the self-contained line in a later chapter, since it belongs to the subject of weak feet and secondary accent. In the meantime, the student may study the following, first in the form it is given here, and secondly in the form to be found in *The Tempest*, Act V., scene 1, lines 34-44. He should by this means discover finally the character of the influence exerted by Abstract Form on free rhythm and phrasing:

- (6) Ye élves of hílls, broóks, stánding lákes and gróves,
 And ye that on the sands with printless foot do chase
 the ebbing Neptune
 And do flý him when hé comes báck;
 You demi-puppets that by moonshine
 Do the green sour ringlets make, whereof the ewe not
 bites;
 And yóu whose pástime ís to make mídnight múshrooms,
 Thát rejoyce to hear the solemn curfew;
 By whose aid,
 Weak masters though ye be,
 I have bedimm'd the noontide sun,
 Call'd forth the mutinous winds,
 And 'twixt the green sea and the azured vault set roaring
 war. . . .

Such close enjambment, when in lyric verse and with

so light a connecting link as the monosyllable introducing an adjectival or adverbial phrase, gives grace and swiftness to the movement; but only if we read correctly—see Chapter XV., Ex. (16):

- (7) Óut from the f'orest y'ou have stráyed
 To b'e al'one on the h'ill.
 Here in the open, unafraid,
 Your little arms and fingers *laid*
 Against Heaven's face, all undismayed,
 Of God you take your fill.

Oh! I have kissed your silver skin
 And thrown my arms *around*
 Your *delicate* young body, *in*
 The shimmer of the dawn, when *thin*
 And far-off cries of birds *begin*
 To whisper o'er the ground.

GERALD CUMBERLAND,
Rosalys, "The Silver Birch."

CHAPTER V

THE HEROIC COUPLET

THE five-foot iambic line illustrated by quotations from Shakespeare, Milton, Peele, and Kyd is called Heroic Verse. When the lines rime in pairs, the form is called Heroic Couplet. Into this form enter all the details of phrasing, accentuation, and so forth that have been already observed.

The student will have discovered certain other details that have not yet been mentioned. These are chiefly (*a*) feet wherein each syllable is strong, (*b*) feet wherein the first syllable is the stronger, (*c*) feet that seem to show three syllables (of which one, however, is usually so slight as to be negligible), and (*d*) cadences at the end of lines which have a weak syllable after the strong one, despite the fact that the strong syllable was preceded by its normal rising companion. He must be content to await my explanation of these further details; yet he should constantly strive to anticipate me by discovering for himself their scientific principles.

i

The Heroic Couplet is one of the greater English forms, having a history that so far back as the time of Chaucer stands in full daylight. It is both described and illustrated in some lines written by Sir John Beaumont (1618):

- (1) The relish of the Muse consists in rime :
 One verse must meet another like a chime.
 Our Saxon shortness hath peculiar grace
 In choice of words fit for the ending place

Which leave impression in the mind as well
As closing sounds of some delightful bell.

An occasional triplet varies the succession of couplets. The extra line may be phrased with the couplet preceding or the couplet following :—

(2) Then let lie
Your lutes, and viols, and more loftily
Make the heroics of your Homer sung,—
To drums and trumpets set his Angel's tongue :
And with the princely sport of hawks you use,
Behold the kingly flight of his high Muse.

And see how like the Phoenix she renews
Her age and starry features in your sun,—
Thousands of years attending, every one
Blowing the holy fire, and throwing in
Their seasons, kingdoms, nations, that have bin
Subverted in them :—laws, religions, all,
Offered to change and greedy funeral,
Yet still your HOMER lasting, living, reigning. . .

CHAPMAN.

(3) Seek not in needless luxury to waste
Thy wealth and substance with a spendthrift's haste ;
Yet flying these, be watchful, lest thy mind
(Prone to extremes) an equal danger find,
And be to sordid avarice inclined :

Distant alike from each, to neither lean :
But ever keep the happy golden mean.

NICHOLAS ROWE, 1673-1718.
Golden Verses of Pythagoras.

The regular flow of the five-foot lines used to be varied in Dryden's time by a six-foot line, or Alexandrine. This was more or less given up by Pope, but it was revived by Keats in his *Lamia*.

- (4) The smiths and armourers on palfreys ride,
Files in their hands, and hammers at their side,
And nails for loosen'd spears and thongs for shields provide.
The yeomen guard the streets in seemly bands,
And clowns come crowding on, with cudgels in their hands.
DRYDEN, *Palamon*, iii. 459-463.

ii

The student has already encountered a six-foot line in the poem of Sir Walter Raleigh's which forms the thirteenth example in Chapter II. The abstract form of this line was shown on page 18 to be as ii iii i, ii iii i. The Alexandrine (we will assume) is not of this rhythm. It is formed, not of two three-foot phrases, but of three two-foot phrases. If the Raleigh line were conceived as two great anapests, the Alexandrine would be conceived as three great iambuses ii i, ii i, ii i:

- (5) And clowns | come crowd|ing on, | with cud|gels in |
their | hands.

This line is usually hard to understand, and it has not been largely employed as the basis of independent forms, only two long poems having ever been written in English in a couplet formed of two Alexandrines.

The accentuation of the measures of the Alexandrine is varied by syncopation (see page 16).

The student will decide whether or no each of the following is of Alexandrine rhythm :—

- (8) a O trip and skip, Elvire ! Link arm in arm with me !
 Like husband and like wife, together let us see
 The tumbling-troop arrayed, the strollers on their stage,
 Drawn up and under arms, and ready to engage.

BROWNING, *Fine at the Fair*.

- b The first of all our sex came from the side of man.
 I thither am return'd from whence our sex began.
 I do not visit oft—nor many, when I do.
 I tell my mind to few, and that in counsel too.
 I seem not sick in health, nor sullen (but in sorrow).
 I care for somewhat else than what to wear to-morrow.

SIR JOHN DAVIES, 1569-1626, *The Wife*.

Very exceptionally poets introduce a seven-foot line.
 This will be in rhythm as ii i, ii i, ii iii i :

- (9) O ye, the wise who think, the wise who reign,
 From growing commerce loose her latest chain,
 And let the fair white-wing'd peace-maker fly
 To happy havens under all the sky,
 And mix the seasons and the golden hours ;
 Till each man find his own in all men's good,
 And all men work in noble brotherhood,
 Breaking their mailèd fleets and armèd towers,
 And ruling by obeying Nature's powers,
*And gathering all the fruits of earth and crown'd with
 all her flowers.*

TENNYSON, *Ode, International Exhibition*.

Such a variation does not appear in the Heroic Couplet. The dramatic poets before Shakespeare once in a while allowed a seven-foot to glide in :

- (10) O sacred heav'ns ! if this unhallow'd deed,
 If this in^human and b^arbarous at^tempt,
 If this incomparable murder thus
 Of mⁱne but n^ow no m^ore my s^on,
 Shall unreveal'd and unrevengèd pass,
 How should we term your dealings to be just,
 ii iii iv i ii iii i
 If you unjustly deal with those that in your justice trust ?
 KYD, *Spanish Tragedie*, iii. 2.

The student may not imitate this in his blank verse or heroic couplet. The seven-foot line has a definite march of its own and it will not blend with the five-foot or the Alexandrine :

- (11) How doth the little busy bee improve each shining hour,
 By gathering honey all the day from each new-opening
 flower !

Alexandrines enter into Shakespeare's blank verse ; but many lines of apparently six feet are actually of only five, the last two syllables of the twelve which we count on our fingers being in effect one, and that one standing for the additional cadential syllable next to be explained.

There is an Alexandrine in the first of the two following passages (at least, according to the rule propounded above regarding the Abstract Form of this six-foot line), but not an Alexandrine in the last :

- (12) O, I am press'd to death for want of speaking !
Thou, [']old Adam's [']likeness, [']set to [']dress this [']garden,
How dares thy harsh rude tongue sound this un-
pleasing news?
What Eve, what serpent, hath suggested thee
To make a second fall of cursed man?

Richard II., iii. 4, 72-76.

- (13) Present fears
Are less than horrible imaginings :
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Macbeth, i. 3, 137-142.

CHAPTER VI

THE AMPHIBRACHIC CADENCE IN IAMBIC VERSE

THE name of Masculine Close is given to the iambic cadence which ends naturally upon a strong syllable. Trochaic phrasing produces the Feminine Close.

Every direct and self-contained foot, measure, phrase or line of the iambic metres has the masculine ending, except when an additional weak syllable is attached to its final accented point :

- (1) If chance | will [—]have | ^ume king, | why, chance | ^umay [—]crown ^ume |
Without | ^umy [—]stir. |

Macbeth, i. 3, 143.

- (2) Give me | your [—]fav^uour : my | dull brain | was wrought
With things | ^uforgott^uen. | Kind gen | tlemen, | your pains
Are reg | ister'd | where ev | ery day | I turn
The page | to read | ^uthem. Let | us toward | the king.

Macbeth, i. 3, 149-152.

The odd syllable "me" in Ex. (1), and "en" in Ex. (2) is additional to the normal syllabic form. It has therefore been called Extra-Metrical, to indicate that it is an element outside or beyond the metre. Prosodists are inclined to strike it out of their scanning and thus to treat it as non-existent ; we cannot do this, because it has to be spoken and must therefore receive time and place.

When the additional syllable belongs to a middle cadence, it may be scanned thus :

(3) With things | forgot^u | ten^u. Kind^u gen | tlemen, | your pains

—of which the result is a trisyllabic foot.

But when it belongs to the end-foot, it cannot be thus scanned, unless we accept the theory that one line and the line next following are as closely connected in time and rhythm as are the two portions of a single line. Such a theory deserves thought, but not until a later chapter. Therefore we must so scan the end-foot as to complete the line, incorporating the extra syllable with the foot, and thereby making of that foot an amphibrach ; hence the term Amphibrachic Cadence, which is as justifiable as the term Iambic Foot. In order to be consistent, we must (for the present, at least) similarly scan the “feminine iambic” when—as in Ex. (3)—it comes in the body of the line.

i

Before we determine the scientific and temporal character of the extra-metrical syllable, I ask the student to familiarise himself with its effect. It may come twice in a line, and its equivalent may come three times. See Chapter XX., Ex. (11). He should read the following artificial illustrations to the larger beats of the Abstract Form, and observe how his sense of time and phrasing compels him to allocate the feminine suffixes :—

- (4) *a* Vainⁱⁱ hopes, | vainⁱ aims, | inordiⁱⁱ | nateⁱⁱⁱ | desires.ⁱ |
b Vain hopes, vain aims, inordinate | desirings. |
c Vain hopes, | vain aimings, | inordinate desires.
d Vain hopings, | vain aims, | inordinate desires.

- e* Vain hopes, | vain aimings, | inord | inate | desirings. |
f Vain hopings, | vain aims, | inord | inate | desirings. |
g Vain hopings, | vain aimings, | inordinate desires.
h Vain hoping, | vain aiming, | inord | inate | desiring. |

Illustration *h* is extreme, and foreign to poets like Shakespeare and Milton. In the forms that are called Comic Iambic, where the feet are variously iambic and anapestic, it is found more frequently. You will not employ it in your iambic verses unless your feeling for iambic rhythm is defective.

The student will have discovered that, as we read such lines as the above, we make a slight enlargement of the beat wherever the amphibrachic foot appears, into which enlargement the extra syllable glides easily and naturally. The more comfortable patterns are *b*, *c*, and *e*. Pattern *d* by itself rather disturbs the iambic feeling of the line; but when it is enjambed with the preceding line of a poem—the first foot completing a thought begun there—it is satisfactory. The last three are not comfortable.

An excess of feminine cadences in dramatic poetry either makes the verse soft and halting or compels a swifter delivery than usual. As employed by Shakespeare, they bring the language closer to ordinary speech, yet at the same time strengthen the iambic rhythm—especially when the eleventh syllable is a weighty particle:

- (5) To be | or not | to be | that is | the question.

In lyric poetry the feminine cadence is frequently an integral part of the Abstract Form, every line closing in an amphibrachic foot.

ii

Musicians, whose time-beats and time-measures are fixed in nature as are the inch-spaces of a foot-rule, have to treat the amphibrach cadence in a manner that is not good in speech. Either they convert it into a double iambus of which the third syllable is missing—

- (6) ⁱⁱ O Sa- ⁱⁱⁱ cred Head ⁱ now wound | . . . ⁱⁱ ed ⁱⁱⁱ with grief |
 Now scorn ful- ly sur- round | . . . ed with thorns |
 ^{iv} and shame ⁱ weighed down |
 Thy on- ly crown. |

—or they draw the syllables into adjacent beats and leave a strong beat empty :

- (7) ⁱⁱ Ten thou ⁱⁱⁱ sand times ⁱ ten thou ⁱⁱ sand . . . ⁱⁱⁱ in spark- |
 'Tis fin- ish'd all is fin- ish'd . . . their fight |
 ^{iv} ling rai- ⁱ ment bright |
 with death and sin. |

Insensitive choirmen, or rather choirmen who accent heavily on every metrical beat, convert the rhythm of (7) into rag-time; they exercise the consciousness of the strong beat in the empty place, and finish the word "thousand" with an explosive articulation of the last letter. With regard to the form of (6), such singers make the fourth place ("ed") the strongest in the line. These are errors we must not copy in the reading of verse.

When writing for solo singers, musicians try to bring the extra-metrical syllable into the same beat as the strong syllable to which it belongs; this is how we read it. But very often we spread three

VI. *Amphibrachic Cadence in Iambic Verse* 43

lines of that poem, in order to see how flexible becomes the movement of well-phrased short iambs :

(10) I love | whom I | *should hate.* | She flies ; | I fol | *low*
fast : |

Such is my bitter *state*, I wish no life to *last*.

ANON., 1596.

(11) I heard | a lin | *net courting* | his la | dy in | *the spring* :
His mates were idly *sporting*, nor stayed to hear *him sing*.

ROBERT BRIDGES.

(12) I know | not how | *I came*, | new on | my knight | *ly*
journey, |

To win the fairest *dame* that graced my maiden *tourney*.

ROBERT BRIDGES.

(13) Dear la | dy, when | *thou frownest*, | and my | true love |
despisest, |

And all my vows *disownest* that sealed my venture
wisest . . .

ROBERT BRIDGES.

CHAPTER VII

TROCHAIC FEET

FEW long poems have been written in English to the Trochaic Foot, except when the poet allows himself freely to cut off the final (weak) syllable of the metre. And even in the case of genuine trochaics the internal phrasing is the same as in iambic verse. Yet there is an undoubted trochaic rhythm, first of the kind used for Elizabethan songs, and secondly of the kind used by Longfellow in his *Hiawatha* (the latter, however, is a foreign form adapted to our language). The student will develop consciousness of this rhythm, and learn to distinguish between it and iambic, as he reads verse at length.

Campion, writing in 1602, gave the following examples of Iambic and Trochaic rhythms:—

(1) *English Iambics pure* :

The more secure, the more the stroke we feele
Of unprevented harms ; so gloomy stormes
Appeare the sterner, if the day be cleere.

(2) *The English Iambic licentiate* (that is, with free quantities, etc.):

Harke, how these winds do murmur at thy flight.

(3) *The English Trochey* :

Still where Envy leaves, remorse doth enter.

i

Self-contained feet are as rare in trochaics as in iambics :

- (4) Far-off murmurs, dreamy whispers.

Hiawatha, v.

Every morning, gazing earthward.

Ib., ii.

Wah-wah-taysee, little fire-fly,

Little, flitting, white-fire insect,

Little, dancing, white-fire creature.

Ib., iii.

The student may phrase the following passages, and observe how the resulting iambic, amphibrachic, etc., motives of thought and expression do not destroy the peculiar character of the trochaic metre.

- (5) ⁱⁱTwo good | ⁱⁱⁱfriends had | ^{iv}Hia | ⁱwatha,
 Singled out from all the others,
 Bound to him in closest union,
 And to whom he gave the right hand
 Of his heart, in joy or sorrow ;
 Chibiabos, the musician,
 And the very strong man, Kwasind.

Straight between them ran the pathway,
 Never grew the grass upon it ;
 Singing birds, that utter falsehoods,
 Story-tellers, mischief-makers,
 Found no eager ear to listen,
 Could not breed ill-will between them,
 For they kept each other's counsel,
 Spake with naked hearts together,
 Pondering much and much contriving
 How the tribes of men might prosper.

Song of Hiawatha, vi.

ii

- (9) For her gait, if she be walking,—be she sitting, I desire
her

For her state's sake ; and admire her for her wit if she
be talking :

Gait and state and wit approve her, for which all and
each I love her.

Be she sullen, I commend her for a modest : be she
merry,

For a kind one her prefer I. Briefly, everything doth
lend her

So much grace, and so approve her, that for everything
I love her.

WILLIAM BROWNE OF TAVISTOCK, 1588-1643.

- (10) Woeful heart, with grief oppressèd, since my fortunes
most distressèd from my joys hath me removèd,
Follow those sweet eyes adored,—those sweet eyes
wherein are stored all my pleasures best beloved.

Fly my breast,—leave me forsaken

Wherein Grief his seat hath taken,

All his arrows through me darting.

Thou may'st live by her sun-shining ;

I shall suffer no more pining

By her loss than by her parting.

ANON., 1600.

- (11) Sing the nobless of his race (. . .); sing his power, his
wealth, his glory,
Breaking all the bounds of place (. . .), endless ages'
ageless story.

Peace that maketh One of Two (. . .) more than ever
 war could do (. . .),
 Terror chasèd, justice fixèd, mercy still with justice
 mixèd.

ANON., 1609.

- (12) I may sing ; but minstrel's singing ever ceaseth with his
 playing.
 I may smile ; but time is bringing thoughts for smiles
 to wear away in.
 I may view thee, mutely loving ; but *shall* view thee so
 in dying !
 I may sigh ; but life's removing, and with breathing
 endeth sighing !

Be it so !

ELIZABETH BROWNING.

- (13) Take these flowers, which, purple waving, on the ruined
 rampart grew (. . .)
 Where, the sons of freedom braving, Rome's imperial
 standards flew.

Warriors from the breach of danger
 Pluck no longer laurels there :
 They but yield the passing stranger
 Wild-flower wreaths for Beauty's hair.

SCOTT, 1808.

- (14) Exiled human creatures, let your hope grow larger !
 larger grows the vision of the new delight.
 From this chain of Nature's, God is the Discharger, and
 the Actual's prison opens to your sight.

Calm the stars and golden in a light exceeding :
What their rays have measured let your feet fulfil !
These are stars beholden by your eyes in Eden,
Yea, across the desert, see them shining still !

Future joy and far light
Working such relations,
Hear us singing gently
Exiled is not lost !
God, above the starlight,
God above the patience,
Shall at last present ye
Guerdons worth the cost.

ELIZABETH BROWNING,
Drama of Exile, i. 2239-2262.

CHAPTER VIII

THE OCTOSYLLABLE AND ITS VARIATIONS

THE line of four disyllabic feet is the metre in which the student should first begin to practise verse-making, preferably with the lines riming in couplets.

There are three varieties of this form: (1) the Iambic Octosyllable, (2) the Trochaic Octosyllable, and (3) the Heptasyllable, which is as (1) minus its first syllable or as (2) minus its last. This Heptasyllabic begins and ends strong, and it takes freely a weak prefix or a weak suffix, or both these in the same line.

i

In the abstract, the four-foot line is accentually and rhythmically as ii i, ii i:

(1) ii [^]i ii [^]i
 The way : was long, | the wind : was cold.
 2 3 4 1 2 3 4 1
 The minstrel was infirm and old.

SCOTT.

For convenience of reference, and in order to indicate the rise of rhythmical power to the end-foot (which is—still speaking of Abstract Form—the strongest foot of all), we can outline it as ii iii, iv i:

(2) ii iii iv i
 The harp, : his sole | remain : ing joy,
 2 3 4 5 6 7 8 1
 Was carried by an orphan boy.

Into this metre enters all the principles of cross-phrasing, extrametrical syllables, enjambment, and

syncopated accentuation, that have been explained or have yet to be explained :

- (3) *I saw fair Chlor|is walk alone,*
When feather'd rain | came softly down—
As Jove descend|ing from his tower
To court her in | a silver shower.
The wanton snow | flew in her breast
Like little birds | unto their nest ;
But overcome | with sweetness there,
For grief it thaw'd | into a tear ;
Thence falling on | her garment's hem,
To deck her froze | into a gem.
 ANON., or by WILLIAM STRODE, ? 1598-1644.

- (4) *Onward, | amid | the copse | 'gan peep*
A nar | row in|let, still | and deep,
Affording scarce such breadth of brim
As serv'd the wild duck's brood to swim ;
Lost for a space, through thickets veering,
But broader when again appearing,
Tall rocks and tufted knolls their face
Could on the dark-blue mirror trace . . .
 SCOTT, *Lady of the Lake*, i. 13.

Three riming lines form a Triplet. These will be bound together either as 2 and 1 or as 1 and 2 :

- (5) *Whenas in silks my Julia goes,*
Then, then, methinks, how sweetly flows
The liquifaction of her clothes !

Next, when I cast mine eyes and see
That brave vibration each way free,—

Oh, how that glittering taketh me !

HERRICK.

These triplets should not enter a poem written in running couplets, because the extra line disturbs the swift and easy progression of the eight-foot pattern. Quite exceptionally Browning has twelve feet in one of his couplets, the eight-foot portion standing for the first line of the normal couplet :

- (6) Mind is best—
I will seize mind, forego the rest,
And try how far my tethered strength
May crawl in this poor breadth and length.
Let me, since I can fly no more,
At least spin dervish-like about
(Till giddy rapture almost doubt
I fly) through circling sciences,
Philosophies and histories. . . .
Easter-Day, xxvii.

There are lyrical forms in which couplets and triplets alternate, as in this song of Shelley's :

- (7) When passion's trance is overpast,
If tenderness and truth could last,
Or live, whilst all wild feelings keep
Some mortal slumber, dark and deep,
I should not weep, I should not weep !

It were enough to feel, to see,
Thy soft eyes gazing tenderly,

And dream the rest—and burn and be
 The secret food of fires unseen,
 Couldst thou but be as thou hast been.

After the slumber of the year
 The wood|land viol|ets re|appear ;
 All things revive in field or grove,
 And sky and sea, but two, which move
 And form all others,—life, and love.

SHELLEY, 1821.

With regard to the larger Abstract Form of the triplet, I recommend the student to conceive it in the terms of eight feet followed by four. The eight feet are the normal couplet, the four feet are the addition. Let us test this by counting the measures, not the feet :

(7a) O heare me, Lord, ⁱⁱ | be thou inclin'd ; | my thoughts O
^{iv} pond ⁱ | er in thy minde |

And let my cryes ⁱⁱ | acceptance ⁱ find.

Thou hear'st my morn ⁱⁱ | ing Sacrifice : | to thee, before :
 the Day-star rise |

My prayers ascend, ⁱⁱ | with stedfast eyes.

SANDYS. *Psalm* v.

This interpretation of the larger rhythm makes the Shelley poem—Ex. (7)—appear doubly beautiful in its movement, and it justifies Browning's—

(7b) Let me, since I ⁱⁱ | can fly no more, ⁱⁱⁱ | at least spin der ^{iv} | vish-
ⁱ like about |

(Till giddy rap ⁱⁱ | ture almost doubt | . . .

The triplet of trochaic octosyllables, like that of iambic, phrases itself into 2 lines and 1 line or the opposite proportion. The student may train his mind to regard the former as the better abstract shape by making a pause at the eighth foot of the triplet:

- (10) Day of wrath, O day of mourning !
 See fulfilled the prophet's warning !
 Heaven and earth in ashes burning.

 O what fear man's bosom rendeth
 When from heaven the Judge descendeth,
 On whose sentence all dependeth.

 Wondrous sound the trumpet flingeth :
 Through earth's sepulchres it ringeth :
 All before the Throne it bringeth.

 Death is struck, and Nature quaking ;
 All creation is awaking,
 To its Judge an answer making.

Dies iræ.

The benefit of thus creating the triplet into the Abstract Form of eight feet followed by four feet is that we learn to regard the eighth and twelfth feet as cadentially stronger than the fourth ; whence the form becomes swifter in movement, and more flexible :

- (11) ⁱⁱ When the ²_{iii} Judge his ^{iv} seat ³_v attaineth and each ^{vi} hidden ⁴_{vii} deed ^{viii}
ⁱ_i arraigneth,
ⁱⁱ ²_{iii} ^{iv} Nothing ⁱ_i unavenged remaineth.

The trochaic line that is *minus* its final weak syllable is Catalectic; the cutting off is called Catalexis. The time of the beat remains, but it is an empty time, or rest. See Examples (8), (11), (13), and (14) of Chapter VII.:

- (12) Well-belov'd and glory-laden,
 Born of Solyma's pure maiden!
 I would hymn Thee, blessed Warden,
 Driving from Thy Father's garden
 Blinking serpent's crafty lust (. . .)
 With his bruise'd head in the dust (. . .)
Synesius of Cyrene, tr. by MRS BROWNING.

- (13) In a grove most rich of shade,
 Where birds wanton music made;
 May then in his pied weeds showing
 New perfumes, with flowers fresh growing;
 Astrophel with Stella sweet
 Did for mutual comfort meet,—
 Both within themselves oppressèd
 But eith'r in each other blessed.
SIR PHILIP SIDNEY.

- (14) Loud he sang the psalm of David!
 He, a negro and enslaved,
 Sang of Israel's victory,
 Sang of Zion, bright and free.
 In that hour when night is calmest,
 Sang he from the Hebrew Psalmist,
 In a voice so sweet and clear
 That I could not choose but hear.
LONGFELLOW.

iii

The iambic line that is *minus* the first syllable is Acephalous. In the case of the Iambic Octosyllable, the metre becomes the same as the Trochaic Octosyllable catalectic. Each line contains seven syllables, of which the first and last are strong.

We are allowed to scan the Heptasyllable in either the rising or the falling foot, according as its eight-syllable companions in the piece are trochaic or iambic.

When it persists all through a poem, we scan in rising or falling feet according to our feeling for its rhythm; the piece will strike on our consciousness either as iambic or trochaic, but in general as the former—even when certain of the lines end with the extra-metrical light syllable.

(15) Iambic couplets, the first line of each acephalous :

...Jack | and Joan | they think | no ill,
 But lov | ing live, | and mer | ry still
 ...Do their week-day's work, and pray
 Devoutly on the holy day ;
 ...Skip and trip it on the green,
 And help to choose the summer queen ;
 ...Lash out at a country feast
 Their silver pennies with the best.

Well | can they j'udge | of náp | py ále,
 And tell at large a winter tale ;
 Climb up to the apple loft,
 And turn the crabs till they be soft . . .

CAMPION.

(16) Regular heptasyllabics, (?) of iambic rhythm * :

Can a maid that is well bred,
 Hath a blush so lovely red,
 Modest looks, wise, mild, discreet,
 And a nature passing sweet
 Break her promise, untrue prove,
 On a sudden change her love ?
 Or be won ev'r to neglect
 Him to whom she vow'd respect ?

ANON., 1620.

(17) Regular heptasyllabics, (?) of trochaic rhythm :

Whether men do laugh or weep,
 Whether they do wake or sleep,
 Whether they die young or old,
 Whether they feel heat or cold,
 There is underneath the sun
 Nothing in true earnest done.

(?) CAMPION.

(18) Free heptasyllabics ; from Shelley's *Invocation to Misery* :

(a) Lines of seven syllables (i.) :

Come, be happy !—sit near me,
 Shadow-vested Misery :
 Coy, unwilling, silent bride,
 Mourning in thy robe of pride,
 Desolation—deified !

* Compare the rhythmical character of Exs. (16) and (17) with Ex. (12) of Chapter VII.

(b) The couplet having the feminine cadence (iii.):

Misery ! we have known each other,
Like a sister and a brother
Living in the same lone home
Many years—we must live some
Hours or ages yet to come.

(c) The first two lines of the triplet having the anacrusis,
or rising initial syllable (iv.):

'Tis an evil lot, and yet
Let us make the best of it ;
If love can live when pleasure dies,
We too will love, till in our eyes
This heart's Hell seem Paradise.

(d) (vi.):

There our tent shall be the willow,
And mine arm shall be thy pillow ;
Sounds and odours, sorrowful
Because they once were sweet, shall lull
Us to slumber, deep and dull.

(e) Both couplet and triplet having the feminine close
(vii.):

Ha ! thy frozen pulses flutter
With a love thou darest not utter.
Thou art murmuring—thou art weeping—
Is thine icy bosom leaping
While my burning heart lies sleeping?

(19) From Milton's *Il Penseroso* :

But hail thou Goddess, sage and holy,
Hail divinest Melancholy,

*Whose Saintly visage is too bright
To hit the Sense of human sight . . .*

Ll. 11-14.

*Sweet Bird that shunn'st the noise of folly
Most musicall, most melancholy!
Thee Chauntress oft the Woods among
I woo to hear thy eeven-Song ;
And missing thee, I walk unseen
On the dry smooth-shaven Green,
To behold the wandring Moon,
Riding neer her highest noon,
Like one that had bin led astray
Through the Heav'ns wide pathles way . . .*

Ll. 61-70.

The student will be confused by the way this, and all other poems of the class (*e.g.* Keats's *Fancy*), appear to wander from iambic to trochaic and to a form neither one nor the other. And he will be in doubt how to scan them. He should first of all recollect that the line is a four-foot measure counting as to ii iii, iv i, and that when in poetry each strong place is satisfactorily occupied it does not much matter what is done in the weak places: provided (1) the syllables of the entire line flow comfortably in the time of the beats, and (2) the *crowded* weak places induce an enlarging of the time, or the empty weak places admit either a pause in the expression or a profitable carrying over them of the sound of the syllable which was struck in the strong place preceding.

Verse of this kind is not so much numerically syllabic as temporal and accentual.

As regards the problem of foot-rhythm—the student should scan all lines in the iambic, except when a whole series of lines are patterned on the trochaic octosyllable ;

and even those he may sometimes treat as iambic, if he will recollect (1) that a pair of lines are but as the halves of a single line of twice their individual length, and (2) that as within the line a foot yields a particle in the way of rhythm to another foot, so the line itself may yield a particle to another line. But in the established theory of prosody my advice here is dangerous, and the student should not make use of it at examinations.

In Example (12) of this chapter I brought forward some lines from the Greek Christian poet Synesius of Cyrene, instancing them as trochaic. But the lines that immediately follow that extract are as follows:—

- (20) ii iii iv i
 Down Thou cam|est, low as earth,
 Bound to those | of mortal birth ;
 Down Thou cam|est, low as hell,
 Where shep[^]herd-Dea[^]th | did ten[^]d and kee[^]p
 A thousand na|tions like to sheep,
 While weak with age | old Hades fell
 Shiv[^]'ring through | his dar[^]k to vie[^]w Thee,
 And the dog | did backward yell
 With jaws all gor|y to let through Thee !
 So, redeem|ing from their pain
 Choirs of dis|embodied ones,
 Thou didst lead | whom Thou didst gather
 Upward in[^] | asce[^]nt aga[^]in,
 With a great | hymn to the Father,
 Upward to | the pure white thrones !

Read to time, and not to a rigid self-contained iambic

or trochaic metre, these lines find ample room for their various light beginnings and endings.

The student may perhaps find it convenient to regard the heptasyllable as a distinct form, to which may be added a light prefix, a light suffix, or both of these. He will then scan always in the rising measure, explaining the variations in terms of acephalous iambic and amphibrachic cadence.

CHAPTER IX

MONOSYLLABIC FEET

THE cutting out of a weak syllable results in a monosyllabic foot. This will be the first foot of the acephalous iambic phrase, and the last foot of the trochaic catalectic :

- (1) And nei ∥ ther Per|sia's sov ∥ ereign nor ∥ the Turk
 Troubled my senses with conceit of foil
 So much by much as doth Zenocrate.
 . . . What ^u ∥ is beau|ty, saith ∥ my suf ∥ ferings, then?
 If all the pens that ever poets held
 Had fed the feeling of their masters' thoughts,
 And every sweetness that inspir'd their hearts . . .

MARLOWE, 1 *Tamburlaine*, v. 1.
 Tamburlaine's fifth speech.

- (2) ⁱⁱ Out of ∥ ⁱⁱⁱ my soul's ∥ ^{iv} depth to ∥ ⁱ thee my ∥ ⁱⁱ cries have ∥
ⁱ sounded ;

Let thine ear my complaints receive on just fear grounded :
 Lord, . . . ^u ∥ should'st thou weigh our faults, who's not
 confounded ?

But with grace thou censur'st thine when they have errèd :
 Therefore shall thy blessed name be lov'd and feared,—
 Even ^u ∥ to thy throne my thoughts and eyes are reared.

CAMPION

The strong syllable of the foot, which is all that appears in scanning, does not of course acquire any more of the time of the foot than when it has its weak companion. If the time of the weak place be used for anything other than an empty measured break, it will be taken by the preceding strong syllable as space through which that syllable may sustain itself—as when a musician writes a minim instead of two separate crotchets.

i

In lyrical pieces of a dance-like nature, each measure of the four-foot line may be acephalous :

- (3) *Up and down, up and down,*
 I will lead them up and down.
 I am feared in field and town ;
 Goblin, lead them up and down.

M. N. D., iii. 2.

- (4) *As I ride, as I ride,*
 With a full heart for my guide,
 So its tide rocks my side,
 As I ride, as I ride,
 That, as I were double-eyed,
 He, in whom our Tribes confide,
 Is descried, ways untried,
 As I ride, as I ride.

BROWNING.

Accepted as a complete metre of two feet only, these three-syllable measures appear as :

- (5) Here we may
 Think and pray
 B[']efore d[']eath
 Stops our breath ;
 Other joys
 Are but toys.

IZAACK WALTON.

- (6) Live thy Life,
 Young and old,
 Like yon oak,
 Bright in spring,
 Living gold ;

 S[']ummer-r[']ich th[']en ; and th[']en
 Autumn-changed, soberer-hued gold again.

All his leaves fall'n at length,
 Look, he stands, trunk and bough, naked strength.

TENNYSON.

Were this poem set before us in couplet form (as thus given for the last two stanzas) we should at first be confused as to its metre, and eventually we should decide that it was anapestic or amphimacer-like ; but we might not think of any general form to which it could be related.

These two-foot metres are rare :

- (7) Most good—most fair—
 Or things as rare
 To call you, 's lost :
 For, all the cost

Words can bestow,
 So poorly show
 Upon your praise,
 That all the ways
 Sense hath, come short . . .

DRAYTON.

Not infrequently the three-syllable line of Exs. (5) and (6) is reduced to two syllables by each foot of the measure being made acephalous :

- (8) On the ground
 Sleep sound.
 I'll apply
 To your eye,
 Gentle lover, remedy.
 When thou wak'st
 Thou tak'st
 True delight
 In the sight
 Of thy former lady's eye.

These minute metres are but rimed portions of a larger couplet. They should always be read as such :

- (9) On the ⁱⁱ ground ∷ sleep ⁱ sound ; | I'll ⁱⁱ apply ∷ to your ⁱⁱⁱ eye, |
 ^{iv} gentle lover, ∷ ⁱ remedy. |
 When thou ∷ wakest | thou ∷ takest | true de ∷ light | in the ∷
 sight | of thy ∷ former | lady's ∷ eye.

M. N. D., iii. 2.

More elaborate examples of the measure of two

syllables will be found in later chapters. All such syllabic variations are to be read to Time. That is to say, the time of the form is to be made use of, whatever the supply of syllabic material. Thus out of Ex. (7) Chapter XXIII., a measure which in one line contains *Ere midnight's frown*, in another line contains but the word *away*.

- (10) *Ere mid* : *night's frown* | or morn : ing's smile || *ere* : *thou* |
 A-way | | the moor || *is* : *dark* |
 and peace : may meet.
 be-neath : the moon.

ii

Monosyllabic feet in the body of a phrase require the preceding syllable to be "quasi-disyllabic" and of logical importance :

- (11) The *world* : 's eye|less char : ioteer,
 Destiny, is hurrying by !
 What faith is crushed, what empire bleeds
 Beneath her earthquake-footed steeds?
 SHELLEY, *Hellas*, 711-714.

- (12) I do wander every where,
 Swifter than the *moones* sphere ;
 And I serve the fairy queen
 To dew her orbs upon the green.
 M. N. D., ii. 1.

- (13) Then my queen, in silence sad,
 Trip we after *nightes* shade.
 Ib., iv. 1.

- (14) How oft have I called up with diligence
 This slothful *flesh* long afore the day
 For to confess his fault and negligence ;
 That to the den, for aught that I could say,
 Hath still returned to shroud himself from cold ?

WYATT, 1503-1542, *Penitential Psalms*, i. 70-74.

If we strike from the following all the old grammatical inflexions, we produce verse of the kind illustrated above :

- (15) As the windës of the South
 Ben most of allë debonaire ;
 So, when her list to speakë faire
 The virtue of her goodly speeche
 Is verily mine heartës leeche :
 And if it so befall among
 That she carol upon a song,
 When I it hear I am so fed,
 That I am from myself so led
 As though I were in Paradis,—
 For certes, as to mine avis,
 When I hear of her voice the steven,
 Methink'th it is a bliss of Heaven.

JOHN GOWER, 1325 (?)—1408.

List = it pleases ; leeche = physician ; among = as well ; avis = opinion.

iii

The student will once in a while come across a piece of poetry which seems to be metrically formless. He may or may not eventually discover some way of saying this to a rhythmical plan, yet he will still remain confused as to its justification. In all probability the piece

will be found to belong to music—perhaps written to fit an old tune. In that fact lies its justification. Therefore the student should not imitate the monosyllabic feet of the following:—

(16) God bless the master of this house,
 The misteress also,
 And all the little children
 That round the table go . . .

(17) Come all you gallant seamen bold,
 All you that march to drum ;
 Let's go and look for Captain Ward :
 Far on the sea he roams.
 He [']is the big[']gest rob[']-ber[']
 That ever you did hear ;
 There's not been such a robber found
 For above this hundred year . . .

(18) While gaz | ing on | the moon | 's light, || a mo | ment
 from | her smile | I turn'd
 To look | at orbs | that more | bright, || in lone | and
 dis | tant glor | y burn'd !
 But too | far | each proud | star, || for me | to feel | its
 warm | ing flame ;
 Much more | dear | that mild | sphere, which || near
 our | plan | et smil | ing came.
 Thus, Mary, be but thou my own ; while brighter eyes
 unheeded play,
 I'll love those moonlight looks alone, that bless my
 home and guide my way.

The dáy had súnk in díím shówers,
But midnight now, with lustre meet,
Illumin'd all the pale flowers,
Like hope upon a mourner's cheek.
I said (while
The moon's smile
Play'd o'er a stream, in dimpling bliss,)
"The moon looks
On many brooks,
The brook can see no moon but this,"
And thus, I thought, our fortunes run,
For many a lover looks on thee,
While oh ! I feel there is but *one*,
One Mary in the world for me.

MOORE.

The Irish air (*Oonagh*) for which these lines were written moves in a gentle three-beat time; as in the hymn, *As pants the hart for cooling streams* (tune *Martyrdom*), to which the student may mentally adapt Moore's verses, using up the entire tune for each pair of lines in the first stanza, and repeating the final note three times.

CHAPTER X

SPONDAIC FEET IN IAMBIC METRES

THE pure English iambic foot contains one syllable that is weighty in respect of quantity or fullness of sound, strength of accent, and logical importance :

- (1) The *more* secure, the *more* the stroke we feel
 Of *unprevented* harms.

Assuming this to be the formal type of iambus, we depart from it by licence, and have at will either two heavy syllables or none at all. The foot of two heavy syllables is Spondaic ; the foot of two light syllables is called the Weak Place of the metre.

These light and heavy feet compel that retarding and accelerating of time-beats which give to spoken language its character, distinguishing it from music, song, and dance. As already said, we have no means to indicate these relative values of the time-beat ; and indeed we do not require any means : because when once the beauty and significance of words and phrases are perceived, the adjustment of time is effected by us without conscious thought.

Of the following, the first foot requires an unmeasured break or pause between its two syllables ; the second foot requires an enlargement of time in order to permit the poetical enunciation of "these," which is a long sound, and which is companioned by a sound still longer—namely, "winds" ; the fourth foot has but a short and insignificant word in its strong place :

- (2) $\overline{\text{Hark!}}$ $\overline{\text{how}}$ $\overline{\text{these}}$ $\overline{\text{winds}}$ $\overline{\text{do}}$ $\overline{\text{mur}}$ $\overline{\text{mur}}$ $\overline{\text{at}}$ $\overline{\text{thy}}$ $\overline{\text{flight}}$.
 2 3 4 5 6 1 2 3 4 1

i

We have in English few spondaic words—that is, disyllables of which both particles have equal weight and accent; but we have many disyllabic phrases of this kind. There are several such phrases in the following, and the word at the end of the first line is a genuine spondee:—

- (3) Shall we, | quoth she, | stand still | humdrum,
 And see | stout Bru|in, all | alone,
 By num | bers base|ly ov | erthrown?
BUTLER, *Hudibras*.

Accentual and quantitative spondees are created by syntactical form. Thus instead of saying,

- (4) All looks be pale, *all hearts be cold* as stone
 For Hally now is dead and gone,

the poet says,

- (5) All looks be pale, *hearts cold* as stone
CAMPION.

in which the words “hearts” and “cold” have exactly the same force as when they stand each in a separate foot.

- (6) O dismal hours!
 Who can forbear
 But sink with sad despair
 When *seas* are *rough*,
 Sails rent, *
 And each thing lowers?

ANON., 1612.

* Refer to Ex. (8) on page 66 and observe the vital difference between a spondaic foot (*Sails rent*) and a pair of monosyllabic feet (*Sleep sound*). Refer also to Ex. (18) on page 75.

- (7) But [^]passion lends them [^]power, [^]time means, to meet.
Romeo and Juliet, ii. 5, Chorus.

A succession of monosyllabic words, all of the same significance, creates spondees that have as great a weight as the foregoing:

- (8) Fine knacks for ladies, cheap, *choice*, *brave*, and new.
 Good pennyworths; but money cannot move.
 I keep a Fair but for the fair to view:
 A beggar may be liberal of love.
 Though all my wares be trash, the heart is true.
 ANON., 1600. From DOWLAND.

- (9) Pleasant the sun
 When first on this delightful Land he spreads
 His orient Beams, on herb, *tree*, *fruit*, and flour,
 Glistring with dew.
P. L., iv. 642-645.

- (10) Nothing; all is said:
 His tongue is now a stringless instrument:
Words, *life*, and all, old Lancaster hath spent.
Richard II., ii. 1; 147-149.

- (11) . . . through many a dark and drearie Vaile
 They pass'd, and many a Region dolorous,
 O're many a Frozen, many a Fierie Alpe,
 Rocks, Caves, Lakes, Fens, Bogs, Dens, and shades of
 death.
 A Universe of death, which God by curse
 Created evil.
P. L., ii. 618-623.

The second element of the spondaic foot may be part of the trochaic cross-phrasing spoken of on page 20 :

- (12) They pluckt the seated Hills with all thir load,
Rocks, *Waters*, Woods, and by the shaggie tops
Up lifting, bore them in their hands.

P. L., vi. 644-646.

- (13) Ye elves of hills, brooks, *standing* lakes, and groves.
Tempest, v. 171.

- (14) Earth in her rich attire
Consummate lovely smil'd ; Aire, *Water*, Earth,
By Fowl, Fish, Beast, was flown, was swum, was walkt.

P. L., vii. 501-503.

Spondaic feet formed by ejaculations (as in Ex. (2), first foot) are common :

- (15) If chance will have me king, *why*, *chance* may crown me
Without my stir.

Macbeth, i. 3, 143.

- (16) *Blow*, *bu* | *gle* ; *ans* | *wer*, *ech* | *oes*, *dy* | *ing*, *dy* | *ing*,
dying.

TENNYSON, *The Princess*, Song iv.

ii

The spondee may have little more than an emotional force in its first particle to lift it to equal height with the second. We might call this very lovely rhythm a Rising Spondee :

(17) O fleeting joys
Of Paradise, *deare bought* with lasting woes !
P. L., x. 741-742.

(18) *No grave* | for woe : || yet earth | my wa|tery tears |
devours.
Sighs | *want* air, || and burnt | desires | *kind pi* | ty's
showers ;
Stars | hold || their fa | tal course, | my joys | preventing,
The earth, | the sea, || the air, | the fire, | the heav'ns, |
vow my | tormenting.

Yet still | I live || and waste | my wea|ry days | in groans
And | with woe||ful tunes | adorn | despair | ing moans :
Night | still || prepares | a more | displeas | ing morrow :
My day | is night, | my life | is death, | and all | but sense |
of sorrow.

CAMPION.

(19) When Ajax strives some rock's vast weight to throw,
The line too labours and the words move slow.
POPE.

(20) Thy banks with pionëd and twillëd brims,
Which spongy April at thy hest betrim
To make cold nymphs chaste crowns.
Tempest, iv. 1, 64-66.

(21) A happy rural seat of various view :
Groves whose rich Trees wept odorous Gumms and
Balme.
P. L., iv. 248-249.

We may feel that with the Spondaised Iambus we are reflecting the "heavy, grave, spondaical musick of the ancients." It is an element in our English verse of inexhaustible beauty, especially when balanced elsewhere in the line by a weak place or pyrrhic, or when companioned by some monosyllabic feet, as in Ex. (18) above.

CHAPTER XI

SPONDAIC FEET IN TROCHAICS

i

POETS do not in trochaic forms so boldly vary the movement by means of spondees as they vary it in iambic. The falling-rhythm does not withstand the shock so well, and therefore it does not gain in power.

The accentual spondees we find in trochaic verse are chiefly born of antithetical conditions, or of breaks in the mid-foot :

- (1) ⁱⁱ Ay, of ⁱⁱⁱ all the ⁱ artists | ⁱⁱ living, ⁱ loving
None but would forego his proper dowry,—
Does he paint? he fain would write a poem,—
Does he write? he fain would paint a picture,
Put to | *proof art* | alien | to the | artist's,
Once, and only once, and | *for one* | only,
So to be the man and leave the artist,
Gain the | *man's joy*, | miss the | artist's | sorrow.

BROWNING, *One Word More*, viii.

The fourth foot of line 6 does not contain a spondee, but an iamb, the word "one" being the stronger: for practice, however, in observing rhetorical emphasis, we can treat this foot artificially as a spondee; when later we consider the Inversion of foot rhythm, we shall find it easy to relax the pressure on this weaker word "for."

- (2) ii iii i ii i
Spake full well, in language quaint and olden,
 One who dwelleth by the castled Rhine,
 When he called the flowers, so blue and golden,
 Stars, that *in earth's* firmament do shine. . . .

And the Poet, faithful *and far*-seeing,
 Sees, alike in stars and flowers, a part
 Of the *self-same*, universal being
 Which is throbbing in his brain and heart. . . .

Not alone in Spring's armorial bearing
 And in Summer's green-emblazoned field,
 But in arms of *brave old* Autumn's wearing,
 In the centre of his brazen shield. . . .

LONGFELLOW, *Flowers*.

- (3) ii iii i ii i
 Let's contend no *more*, *Love*, strive nor weep :
 All be as *before*, *Love*,—only sleep !

BROWNING, *A Woman's Last Word*.

- (4) Here's my case. Of old I used to love him
 This same unseen friend, before I knew :
 Dream there *was none* like him, none above him,—
 Wake to hope and trust my dream was true. . . .

Pleasant fancy ! for I *had but* letters,
 Only knew of actions by hearsay :
 He himself was busied with my betters ;
 What of that ? My turn must come some day. . . .

“Actions? Where's your certain proof?” (they bother)
 He, of all you find so great and good,

“ *He, he only, claims this*, that, the other
Action—claimed by men, a multitude?”

BROWNING, *Fears and Scruples*,
Stanzas i., iii. and vi.

- (5) Blank to Zoroaster on his terrace,
Blind to Galileo on his turret,
Dumb to Homer, dumb to *Keats*—*him*, even !
Think, the wonder of the moonstruck mortal—
When she *turns round*, comes again in heaven,
Opens out anew for worse or better !
One Word More, xvi.

- (6) Oh, their Rafael of the dear Madonnas,
Oh, their Dante of the dread Inferno,
Wrote one song—and in my brain I sing it,
Drew one angel—*borne, see*, on my bosom !
Ib., xix.

ii

A detail remains to be considered here of the Spondee in iambic metres. It relates to that trochaic motive which is produced by cross-phrasing, as shown in Chapter III., Ex. (2).

This trochee of phrasing may be replaced by a spondee. The heavy foot will have a cæsural break between its two particles. Here is a noble variation, both powerful and delicate :

- (7) . . . her *soft* | *smiles* shone | afar,
And her low voice was heard like love, and drew
All living things towards this wonder new.
SHELLEY, *Witch of Atlas*, v.

- (8) . . . the vast, unbounded deep
 Of horrible confusion, over which
 By Sin | and Death | a *broad* | *way* now | is pav'd
 To expedite your glorious march ; but I
 Toil'd out my uncouth passage . . .

P. L., x. 471-475.

- (9) My weary sprite, oppress'd with sorrow's might,
 Of wearied limbs the burden sore sustains ;
 With si | lent groans | and *heart's* | *tears* still | complains :
 Yet I breathe still, and live in life's despite.

EARL OF CUMBERLAND, 1600.

- (10) Ceres, most bounteous lady, thy rich leas (*cf.* Ch. XVI.)
 Of wheat, rye, barley, vetches, oats and peas,
 Thy turfy mountains, where live nibbling sheep,
 And *flat* | *meads*, thatched | with stor | er, them | to keep.

Tempest, iv. 1, 60-63.

- (11) First through the hail of our artillery
 The agile Hydriote barks with press | of *sail* |
Dashed :—ship | to ship, | cannon to cannon, man
 To man were grappled in the embrace of war.

SHELLEY, *Hellas*, 484-487.

- (12) And there shall be for thee all soft delight
 That shadowy thought can win,
 A bright torch, and a casement ope at night
 To let | the *warm* | *Love* in !

KEATS, *Ode to Psyche*, 64-67.

CHAPTER XII

WEAK FEET AND CONVENTIONAL ACCENT

THE foot which has in its strong place a syllable that is only partly strong is a Weak Foot. The normal accent is said to "fail"; and any accentual marking the beat may receive is said to be Conventional:

- (1) $\overset{u}{\bar{I}}$ $\bar{f}ly$) | $\overset{u}{th}rough$ $\bar{c}ircl$ ing $\overset{u}{\bar{s}ci}ences$, |
 $\overset{u}{\bar{P}hilos}$ $\overset{u}{\bar{o}}phies$ | $\overset{u}{\bar{a}nd}$ $\bar{h}ist$ ories. |

See Chapter VIII., Ex. (7c).

We arrive here at a complex subject—one of vital importance. On the application of its principles depend largely many details of rhythmical variation. Being complex, it must be divided into several sections. In the present chapter, I and the student will restrict ourselves to polysyllabic words that have one Primary Accent and one or more Secondary Accents; the latter being at those syllables which go naturally into the strong place of a foot, though without allowing that place to remain strong.

Writing of iambic metres, Dryden said: "No man is tied, in modern poetry, to observe any farther rule in the feet of his verse, but that they be dissyllables: whether spondee, trochee, or iambique, it matters not." In this sentence Dryden does not mention trisyllabic substitution, because in his day poets got rid of the extra syllable by the process of elision, as when they wrote "murm'ring" for "murmuring"; and he does not mention the Pyrrhic, or foot of two light syllables, because one of the two is generally stronger in a minute degree than the other.

Campion, writing two generations before Dryden, says: "Iambick and Trochaick feete, which are opposed by nature, are by all Rimers confounded; nay, oftentimes they place instead of an Iambick the foot Pyrrychius, consisting of two short sillables curtailing their verse, which they supply in reading with a ridiculous and unapt drawling of their speech. As for example:

(2) Was it my desteny, or dismall chaunce?

In this verse the last two sillables of the word *Desteny*, being both short, and standing for a whole Foote in the verse, cause the line to fall out shorter than it ought by nature." We are not to read these remarks as a condemnation of the Weak Foot.

i

Words of three or more syllables have but one highest accent—[^]extricate, [^]extremity, [^]exuberantly, [^]extraordinary, [^]exterminatory, [^]extemporaneousness. If, however, we say such words slowly, with continuous pressure, and with pauses at every particle that seems to receive rhythmical strength because of the rising into it of the particle preceding it, we find that the words have as many pseudo-accents as they have "iambic" pairs of syllables. Thus there are three points of strength in [^]extraordinary, which is as a triple-trochee; and three also in [^]exterminatory, which is as a triple-iambus.

These words are used in measured verse in two ways. In the first, they fill as many places as they have syllables; in the second, they contract themselves so that while their strongest particle comes on a downbeat (that is, in a strong metrical place) the particle of

secondary power which follows next in the word comes on the upbeat :

(3) (a) This su|per²na|tur^{3 4 1}al^{2 3 4 5 6 1} | soli|citing |
Macbeth, i. 3, 130.

(b) . . . far within
 Its loneliest dell, where odorous plants entwine
 Beneath | the hol|low rocks | a ^una⁵tur|al^{6 1} bower,
 Beside | a spark|ling ^uriv^{1 2 3}u|let^{4 5} | he stretched
 His languid limbs.
 SHELLEY, *Alastor*, 145-148.

(c) What if here
 No sparkl|ing ^uriv^{1 2 3}u|let^{4 5 6 1} spread | the verdant herb?
 What if the bee love not these barren boughs?
 WORDSWORTH, *Nay, Traveller, Rest*.

The contracting or retrenching shown in Ex. (b) for "natural" and in Ex. (c) for "rivulet" belongs to the subject of elision or trisyllabic equivalence. But the character of accentual touch displayed in the contracted form (such words are, of course, clearly articulated in all their particles, whatever the "time" they have given to them) indicates the character of their accentual values when they spread over three metrical places.

ii

We have agreed on an Abstract Pattern for the five-foot iambic, which for the heroic verse runs as ii i, ii iii i (with strongest accentual points in the second and last feet) and which for the lyric verse runs as ii iii i, ii i.

This distinction is entirely arbitrary; yet it is partly justifiable, and in any event it serves to call the student's attention to the differences between dramatic or epic verse and lyrical verse.

Now by syncopation, the strong point of these abstract patterns is shifted from one foot to another; and rhythm gains in power and interest according to the varying accentual character of near-by lines. Every line, therefore, if reduced to a set of signs, has a different appearance. A poet of character has his own special rhythms; these are constantly recurring when conditions are equal, and we say that they are "characteristic" of him. When we take a passage from Shakespeare which is understood by critics to be the work of another writer, we find that the rhythmical (that is, the accentual) pattern of the spurious lines is different from those of the true Shakespearean writing. There are two lines in Ex. (11), page 85, which Coleridge shows are interpolations: he says they are the "very tune of some old play," and not the rhythmical tune of Shakespeare's Antony.

Thus by syncopation, five-foot heroics and five-foot lyrics acquire the same pattern, but without making them the same at root; any more than by inversion or trisyllabic equivalence an iambic metre is made to be other than what it is fundamentally. I give the student a few verses for analytical observation on these lines. Other exercises can be taken from any page of this book, and from every stanza or passage in a book of poetry:

- (4) And now he has pour'd out his idle mind

In dainty delices and lavish joys.

SPENSER, *Faerie Queene*, ii. 5, stanza 28.

- (5) It interpenetrates my granite mass,

Through tangled roots and trodden clay doth pass

Into the utmost leaves | and delicatest flowers.

SHELLEY, *Prometheus Unbound*, iv. 370-372.

- (6) Two openings of unfathomable night . . .
A lovely lady, garmented in light
From her own beauty.
SHELLEY, *Witch of Atlas*, v.
- (7) A carbuncle entire, as big as thou art,
Were not so rich a jewel.
Coriolanus, i. 4, 55.
- (8) Thy temperance invincible besides,
For no allurements yields to appetite.
Paradise Regained, ii. 408-409.
- (9) . . . in terrible array
The close-compacted legions urg'd their way :
Fierce they drove on, impatient to destroy.
DRYDEN.
- (10) Let me wipe off this honourable dew.
King John, v. 2, 45.
- (11) Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius ! Here wast thou bay'd, brave hart ;
Here didst thou fall ; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.
O world ! thou wast the forest to this hart ;
And this, indeed, O world ! the heart of thee.
How like a deer, stricken by many princes,
Dost thou here lie !
Julius Cæsar, iii 1, 200-210.

- (12) O hard and cruel hap, that thus assign'd
 Unto so worthy a wight so wretched end :
 But most hard cruel heart that could consent
 To lend the hateful destinies that hand,
 By which, alas ! so heinous crime was wrought.
 O queen of adamant ! O marble breast !
 If not the favour of his comely face,
 If not his princely cheer and countenance,
 His valiant active arms, his manly breast,
 If not his fair and seemly personage,
 His noble limbs in such proportion cast
 As would have wrapt a silly woman's thought ;
 If this might not have mov'd thy bloody heart,
 And that most cruel hand the wretched weap'n
 Ev'n to let fall, and kiss'd him in the face,
 With tears for ruth to reave such one by death ;
 Should nature yet consent to slay her son ?
 O mother ! thou to murder thus thy child !
 Ev'n Jove with justice must with lightning flames
 From heav'n send down some strange revenge on thee.
 Ah, noble prince ! how oft have I beheld
 Thee mounted on thy fierce and trampling steed . . .
Gorboduc, 1560, iv. 2, 309-330.

iii

Words cadenced like "appetite" (*i.e.* a strong syllable followed by a pair of weak ones, the second of the pair slightly accented)—such words are used to fill the feet of our "dactylic" metres, and their equivalent in music is as the second bar of

- (13) ⁱⁱ God save our | ⁱ gracious King.

Now when an iambic line ends with one of these Dactyls, either we must distort the word at the command of the Abstract Form, saying mascuLIN for MASculine, or we must delicately modify the Abstract Form. This important matter is one for individual consideration; and for the moment I will do no more for the student than first explain the alternatives, and then put before him a set of examples.

- (14) The last of all the Bards was he
 Who sung of Border chivalry.

SCOTT.

- (15) O stay, or else my joys will die,
 And perish in their infancy.

DONNE.

- (16) On the bat's back I do fly
 After summer merrily . . .

See Chapter XIX., Ex. (37).

- (17) All workers [']of | iniquity[']
 Thou hat'st; | and them unblest[']
 Thou wilt destroy | that speak a ly':
 The bloodi' and guileful man | God doth detest.

MILTON. *Psalm v.*

- (18) O sweet Fancy! let her loose;
 Summer's joys are spoilt by use,
 And the enjoying of the Spring
 Fades as does its blossoming;
 Autumn's red-lipp'd fruitage too,
 Blushing through the mist and dew,
 Cloy with tasting.

KEATS, *Fancy*, 9-15.

- (19) How are the Gentiles all on fire !
 Why rage they with vain menacings
 Earth's haughty potentates and kings
 'Gainst God, against his Christ conspire.
 Break we, say they, their servile Bands
 And cast their cords from our free hands.
SANDYS. *Psalm* ii.
- (20) Lord, lead me in thy righteousness,
 Lead me because of those
 That do observe if I transgress,
 Set thy wayes right before, where my step goes.
MILTON. *Psalm* v.
- (21) For in his falt'ring mouth unstable
 No word is firm or sooth
 Their inside, trouble miserable ;
 An open grave their throat, their tongue they smooth.
MILTON. *Psalm* v.
- (22) How kindly will thy gentle heart
 Kiss the sweetly-killing dart !
 And close in his embraces keep
 Those | deli|cious wounds, | that weep
 Bal | sam, to heal | themselves | with thus,
 When these thy deaths, so numerous,
 Shall all at once die into one
 And melt | thy soul's | sweet man | ^u sion.
CRASHAW, *Saint Teresa*.
- (23) Tears shall take comfort, and turn gems,
 And wrongs repent to diadems.
CRASHAW, *Saint Teresa*.

- (24) At the same time, on the linen of my childish lap
there fell

Two white may-leaves, downward winning through the
ceiling's miracle,

From a blossom, like an angel, out of sight yet blessing
well.

E. B. B., *The Lost Bower*, xxix.

- (25) Fare ye well, farewell !
The sylvan sounds, no longer audible,
Expire at Eden's door.

E. B. B., *Drama of Exile*, 296-298.

Fare ye well, farewell !
The Eden scents, no longer sensible,
Expire at Eden's door.

E. B. B., *Drama of Exile*, 283-285.

- (26) . . . one might think
From the motions that are made,
Every little leaf conveyed
Sylph or Faery hither tending—
To this lower world descending,
Each invisible and mute,
In his wavering parachute. . . .

Now she works with three or four,
Like an Indian conjurer. . . .

WORDSWORTH,
The Kitten and Falling Leaves, ll. 10-16 ; 29-30.

- (27) Hark ! the Eden trees are stirring,
Soft and solemn in your hearing !
Oak and linden, palm and fir,
Tamarisk and juniper.

E. B. B., *Drama of Exile*, 267-270.

- (28) 'Tis Shé', and hére,
 Lo! Í unclothe and cléar
 My Wishes' cloudy charáctér.
 CRASHAW, *Wishes to his supposed Mistress*.

- (29) At first she lived alone in this wild home,
 And her own thoughts were each a *minister*,
 Clothing themselves, or with the ocean foam,
 Or with the wind, or with the *speed of fire*,
 To work whatever purposes might come
 Into her mind ; such power her *mighty Sire*
 Had girt them with, whether to *fly or run*,
 Through all the regions which he *shines upon*.

The Ocean-nymphs and Hamadryades,
 Oreads and Naiads, with long weedy locks,
 Offered to do her bidding *through the seas*,
 Under the earth, and in the hollow rocks,
 And far beneath the matted *roots of trees*,
 And in the gnarlèd heart of stubborn oaks,
 So they might live for ever ^uin [^]the [^]light
 Of her sweet presence—each a [^]satellite^u.

SHELLEY, *Witch of Atlas*, xxi., xxii.

Collateral examples will be found in later chapters—*e.g.* Chapter XV., Ex. (16). The explanation of the problem illustrated in this set of rimes is that the measure is inverted, and therefore stronger in its first

foot than in its last. The student will reconsider the matter after he has worked through Chapters XIII.-XV., XVIII. Thus the words are not driven awry, and we do not say—

TamaRISK and juniPER.

iv

Up to the time of Charles II. there was a freedom in the speaking of words; and certain trisyllabics, etc., which for us are now falling rhythms, the poets, prosodists, and readers of earlier times could convert into rising rhythms: hence many of the examples quoted above from older poets did not for contemporaries contain the problem of a weak end-foot. The custom crystallised, and the student may safely follow it from the outset of his work as verse-maker. Yet before determining whether or no we should treat the weak end-foot as a beautiful and necessary variation, he should listen to a poet reading his own lines who invariably stresses the last syllable of every metre. And if still unable to make up his mind, he should study passages like the following, first with the end-measure direct, and then with it inverted:—

- (30) She to the Austral waters took her way,
Beyond the fabul[']ous Thamondoc[']ana.

SHELLEY, *Witch*, xlvii.

- (31) Where wert thou, mighty Mother, when he lay,
When thy Son lay, pierced by the shaft which flies
In darkness? where was lorn Urania,
When Adonais died?

SHELLEY, *Adonais*, ii.

- (32) For what a song or senseless opera
Is to the living labour of a play,
Or what a play to Virgil's work would be,
Such is a single piece to history.
DRYDEN, *Epistle to Kneller*, 150-153.
- (33) The Shepherd Strephon loved fair Dorida,
The finest shepherdess in all our field,
Whose loyal love when she would not obey
Ne by entreaties forcèd once to yield,
All on his knees unto that seemly saint
In woeful wise thus gan he make his plaint . . .
ANON., 1594.
- (34) In Ionia, whence sprang old Poets' fame,
From whom that Sea did first derive her name,
The blessed bed whereon the Muses lay,
Beauty of Greece, the pride of Asia . . .
DRAYTON, *Endimion and Phoebe*.
- (35) Nobly, nobly Cape Saint Vincent to the north-west
died away ;
Sunset ran, one glorious blood-red, reeking into Cadiz
Bay . . .
While Jove's planet rises yonder, silent over Africa.
BROWNING, *Home-Thoughts, from the Sea*.

The end-measure of two parallel lines may pair with words that, for us to-day in the ordinary manner of speech, are in falling rhythm :

- (36) With fragrant flowers we strew the way,
 And make this our chief holiday . . .
 Now birds record new *harmony*,
 And trees do whisper *melody* . . .

THOMAS WATSON, 1557-1592 (?).

- (37) For to receyve this Saynt with honour dew,
 That commeth in to you.
 With trembling steps, and humble *reverence*,
 She commeth in, before th'Almighties view ;
 Of her ye virgins learne *obedience*,
 When so ye come into these holy places,
 To humble your proud faces.

SPENSER, *Epithalamion*.

- (38) I fly) through circling *sciences*,
 Philosophies and *histories*.

See Chapter VII., Ex. (7c)

When the student studies Dactylic Verse he will find that while the rhythmical sense (in theory) demands that the third syllable from the end of a line shall receive the main accent, the riming sense is satisfied with only a monosyllabic agreement of sounds. Thus while a true dactylar is :

- (39) Make no deep ^{—uu}*scrutiny*
 Into her ^{—uu}*mutiny*.

—an accepted rime is :

- (40) Confound their *politics*,
 Frustrate their *knavish tricks*,
 On thee our *hopes we fix*,
 God save us all.

After observing trisyllabic substitution and dactylar and anapestic metres, the student may again return to a fresh consideration of this present chapter. He will always remember that disyllabic verse is buoyant and fresh according as its feet are variously heavy and light, just as (as will be shown in the chapters immediately following) it is animated and powerful according as the syllables of its feet are variously arranged in the order of weak-strong and strong-weak :

(41)

. . . call

On Pan, the bright-haired God of Pastoral ;
Who yet is lean and loveless, and doth owe
(By lot) all loftiest mountains crown'd with snow.
All tops of hills, and cliffy highnesses,
All sylvan copses, and the fortresses
Of thorniest queaches here and there doth rove :
And sometimes—by allurement of his love—
Will wade the wat'ry softnesses : sometimes
In quite oppos'd capriccios he climbs
The hardest rocks and highest, every way
Running their ridges . . .

CHAPMAN, tr. *Homeric Hymn*.

CHAPTER XIII

INVERSION : TROCHEE FOR IAMBUS

INVERSION is the altering of rhythm within the foot. The beats remain in their natural sequence; but a strong beat becomes weak, and a weak one strong :

- | | | |
|-----|---------------------|--|
| (1) | (a) Direct rhythm : | All ^u pres ^u sures [—] past |
| | (b) Inversion : | All ^u past [—] pressures ^u |
| | (c) „ | [—] Pressures ^u ^u all [—] past |

This feature of rhythm being a Variation, it has character and intelligibility only as it is referred to the Normal from which it is a departure, and only as that Normal is preserved in the mind.

In practical reading, we often modify the inversions that are revealed by prosodical analysis, converting them into another variation which is compounded of empty places and trisyllabic substitution. Here, however, being students of the science of verse rhythm, we must regard the principle of Inversion strictly in the abstract and learn how to produce its magnificent effects. It is one of the grandest elements of rhythm, appearing the more grandly as the genius of the poet is sublime.

i

The syllables remain with their beats. That is to say, we do not dwell on a syllable, awaiting the arrival of a beat suitable for the next syllable :

(2) (a) Incorrect:	² all ¹ past ∴ ² . . . ¹ pres ∴ ² sures ¹ mu ∴ ² st ¹ fade
(b) Correct:	² all ¹ past ∴ ² pressures ¹ ∴ ² must ¹ fade

Pattern (a) uses up eight beats where in the economy of the metre only six are available.

The disturbance of accent in (b) is called Syncopation. In music a bar or measure of four beats is normally accented:

^Λ ^Λ
 1 2 3 4

By syncopation, an accent is given to beat 2. This robs beat 3 of its strength, and in place of the Iambic rhythm of beats 2 and 3 we have a Trochaic progression. Thus a Trochee is substituted for an Iambus.

By sympathetic reaction, beat 4 becomes more or less strong. Its new strength is less than that of beat 2; and so the iamb of beats 4 and the following beat 1 becomes a Quantitative or Rising Spondee. This beat 4, however, need not respond to the disturbance, but remain normally weak.

The form of syncopation which thrusts upon beat 2 an accent, but without interfering with the metrical accents of beats 1 and 3, is not so much a rhythmical as an expressional or rhetorical accent: it creates the true English accentual spondee dealt with in Chapter X.: see Ex. (4) there.

Few readers create syncopation. And the subject cannot be taught as a practical issue, except by voice. Yet the student who has mastered the flow of the Abstract Forms described in previous chapters should be able to produce true syncopation. If he cannot form in his mind the rhythms now to be illustrated, his own verses, however well varied in respect of prosody, will be little more than specimens of work to

rule : syncopation is Form, and Form is Thought and Substance.

ii

Inversion of the first foot of a measure converts the di-iambus into a Trochee followed by an Iambus. Another name for trochee is Chorus : such a measure may be called the Choriambus. Choriambic openings are very frequent :

- (3) . . . his Head
 $\overline{\text{Crested}}$ $\overset{\text{u}}{\text{alof}}$ $\overline{\text{t}}$, | and car | buncle | his eyes.
P. L., ix. 500.

- (4) Endimion now forsakes
All the delights that shepherds do prefer.
 DRAYTON.

- (5) Me mi | sera | ble ! which | way shall | I fly
Infin | ite wrath, | and in | finite | despair ?
P. L., iv. 73-74.

I recommend the student to practise reading to strict beats, but with a "dotted note" movement, giving the time of a beat and a half to the first syllable of the choriambus :

- (6) $\overset{2}{\text{Hee}}$. $\overset{3}{\text{.}}$. $\overset{4}{\text{for}}$ | $\overset{1}{\text{God on}}$ | ly, shee | for God in him.
P. L., iv. 299.

- (7) Dream not of other worlds . . .
 Contented that thus farr hath been reveal'd
Not of Earth only but of highest Heav'n.
P. L., viii. 177-178.

- (8) For thou Jehovah wilt be found
 To bless the just man still,
 As with a shield thou wilt surround
Him with thy lastling fa-vour and good will.
 MILTON. *Psalm v.*
- (9) . . . and sweet as Love
 The penetrating notes did live and move
 Within the heart of great Apollo—he
^u*Listened* | ^u*with all* | his soul, | and laughed | ^ufor ^upleasure.
 Close | ^uto his side | stood harp-ling fear | lessly
 The unabashèd boy. . . .
 SHELLEY, *Homer's Hymn to Mercury*, lxxii. *
- Inversion of the fourth foot makes a choriambus of the last pair of feet :
- (10) O change | beyond | report, | *thought, or belief!*
Samson, 117.
- (11) And make my seated heart *knock at my ribs*
 Against the use of nature.
Macbeth, i. 3, 136.
- (12) What in me is dark
 Illumine, what is low *raise and support.*
P. L., i. 23.
- (13) If he be Man by Mothers side at least,
 With more then humane gifts from Heav'n adorn'd,
 Perfections absolute, *Graces divine*,
 And amplitude of mind to greatest deeds.
P. R., ii. 136-139.

* The inversion | Close to | his side | I so analyse as to show the way we say the words in natural response to the weak-ending of the line before.

Inversion of the third foot—the initial foot of the second phrase in the pentameter—is less frequent than of the first or fourth :

- (14) Let those that fight, *fight in good steadfastness*.
BLAKE, *King Edward the Third*.

- (15) O how much more doth beauty beauteous seem,
By that sweet ornament which truth doth give . . .
And so of you, *beauteous and lovely youth*,
When that shall fade, my verse distills your truth . . .
SHAKESPEARE, Sonnet 54.

- (16) . . . say first what cause
Mov'd our Grand Parents in that happy State,
Favour'd of Heav'n so highly, to fall off
From their Creator, and transgress his Will
For one restraint, *Lords of the World* besides?
P. L., i, 28–32.

The second foot inverted reduces the rhythm from that of the di-iambus to a compound of Iamb-Trochee. This is the inversion of the Choriambus, and by continuing the ambiguous application of Greek terms of quantity to English elements of accentual rhythm we should call it Antispastus. This rhythm is relatively rare, except when balanced by (1) other inversion elsewhere in the line and (2) by enjambment :

- (17) If mettall, part seem'd Gold, part Silver cleer ;
If stone, | Carbur|cle most | or Chrysolite,
Ruby or Topaz.
P. L., iii. 596–598.

- (18) Her right hand holds the sceptre and the keys,
To show whom she commands, and who obeys :
 With these, to bind or set the sinner free ;
 With that, to assert spiritual royalty.

DRYDEN, *Hind and the Panther*, ii. 522-525.

This example is incorrectly analysed : the strong points in the second line are "*she commands*" and "*who obeys*". The student will be puzzled by the fourth line : it is not a six-foot or a four-foot, but the normal five-foot, and its twelve syllables are the equivalent of ten.

Usually the inverted second foot is more like a spondee or pyrrhic than a trochee :

- (19) . . . and thou profoundest Hell
 Receive thy new Possessor : One who brings
 A mind *not to* be chang'd by Place or Time.

P. L., i. 251-253.

iii

The fifth foot inverted is so rare, and its effect so ambiguous, that English prosodists have not been able to accept it as a scientific fact. Robert Bridges, in his book on Milton's prosody, instances the following lines where the direct speaking of the word in the end-foot produces inversion :—

- (20) Not uninvented that, which thou aright
 Believst so main to our success, I bring ;
 Which of us who beholds *the bright surface*
 Of this Ethereous mould whereon we stand,
 This continent of spacious Heav'n . . .

P. L., vi. 470-474.

- (21) Thus what thou desir'st
And what thou fearst, alike destroys all hope
Of refuge, and concludes thee miserable
Beyond all past example and future,
To Satan onely like both crime and doom.

P. L., x. 837-841.

Often our elocutionary delivery, with its expressional rhetorical, or logical accentuations, more or less inverts an end-foot : but this is not prosody :

- (22) Full soon
Among them he arriv'd ; *in his right hand*
Grasping ten thousand Thunders, which he sent
Before him, such as in their Soules infix'd
Plagues ; they, astonisht, all resistance lost,
All courage ; down thir idle weapons drop'd ;
O're Shields and Helmes, and helmed heads he rode
Of Thrones and mighty *Seraphim prostrate*,
That wish'd the Mountains now might be again
Thrown on them as a shelter from his ire.

P. L., vi. 834-843.

The word "prostrate" here is in the same condition as the words "surface" and "future" in Exs. (20) and (21)

The student may one day try to scan the metres of poets like Blake. He should be warned that these poets do not write to pure Abstract Forms but to a free accentual rhythm, with frequent empty beats. Therefore he must not consider such lines as the

following to represent true inversions of the end-foot :—

- (23) Our sons shall rise from thrones in joy,
 Each one buckling on his armour ; Morning
 Shall be prevented by *their swords gleaming*,
 And Evening hear their song of victory :
 Their towers shall be built upon the rocks,
 Their daughters shall sing, surrounded with shining
 spears.

King Edward the Third, last stanza but one.

- (24) Good-morrow, Generals ; when English courage fails,
 Down goes our right to France.
 But we are conquerors *everywhere* ; *nothing*
 Can stand our soldiers ; each man is worthy
 Of a triumph.

Ib., Scene at Cressy.

- (25) Smile on our loves ; and, while thou drawest the
 Blue curtains of the sky, scatter thy silver dew
 On every flower that shuts its sweet eyes
 In timely sleep. Let thy *west wind sleep on*
 The lake ; speak silence with thy glimmering eyes,
 And wash the dusk with silver.

To the Evening Star.

How very lovely this is !

Such a line as the following has three syllables in its end-foot, not three in its fourth :—

- (26) The faith | they have | in tenn | is, and | tall stockings.

Henry VIII., i. 3, 30.

A foot may be inverted in each portion of the line :

- (27) Groves whose rich Trees wept odorous Gumms and
Balme,
Others whose fruit *burnisht* with Golden Rinde
Hung amiable.

P. L., iv. 247-249.

- (28) *Flowers* of heaven's growth *over* the banquet table.
BLAKE, *King Edward the Third*.

- (29) *Servant* of God, well done, *well hast* thou fought
The better fight, who single hast maintain'd
Against revolted multitudes the Cause
Of Truth, in word mightier than they in Armes.

P. L., vi. 29-32.

And each foot of the same measure may be inverted, producing a di-trochee for the normal di-iambus: but often the first foot will be less strong than the second.

- (30) And for the testimonie of Truth hast born
Universal reproach, far worse to beare
Than violence.

P. L., vi. 33-35.

- (31) . . . from thence the leaves
More aerie, last the bright consummate floure
Spirits | *odor* | ous breathes : | flours and | thir fruit
Man's nourishment, by gradual scale sublim'd
To vital Spirits aspire, to animal,
To intellectual . . .

P. L., v. 480-485.

Here is a case of prosodical inversion which our natural reading rejects, as mentioned in the opening paragraph of this chapter. We can poise heavy syllables, or words of grand significance, in cross-rhythm over the abstract accentuations—*e.g.*

$\begin{array}{ccccccc} \wedge & & \wedge & & \wedge \\ 2 & 3 & 4 & 1 & 2 & 1 \\ \bar{u}niversal & repr\bar{o}ach \end{array}$

—but not words so light as those in Ex. (31). While still articulating every syllable, we produce in effect the following :—

(32) (a) the bright | consum | mate flow'r | . . . spīr | its
 od'r|ous breathes. |

(b) Indu'd | with var|ious forms, | . . . var | ious degrees |
 Of substance.

P. L., v. 473.

The rules of these feet will be found in Chapter XX., Ex. (15), and Chapter XXII., Ex. (6).

We often find it difficult to retain consciousness of duple-time while striking accents contrary to that time, and then we want to let the movement slip into a triple-time :

(33) | As a de | spite done a|gainst the most | High.

P. L., vi. 906.

This destroys the form. It creates a four-foot dactylic metre.

The student can finally solve the art of reading syncopated rhythms by aid of the following: the spelling “mee” indicates that the word is accented :—

- (34) Father, thy word is past, man shall find grace ;
 And shall grace not find means, that finds her
 way. . . .
 Behold mee then, mee for him, life for life
 I offer, on mee let thine anger fall ;
 Account mee man ; I for his sake will leave
 Thy bosom, and this glorie next to thee
 Freely put off, and for him lastly die
 Well pleas'd, on me let Death wreck all his rage ;
 Under his gloomie power I shall not long
 Lie vanquished. . . .

P. L., iii. 227-243.

v

Energetic poets have developed syncopation to the point shown in—

- (35) (a) These days, | the bright | days and | white days.

The normal accents of the line do not agree with the rhythmical accents :

- (b) These ^udays, | the ^ubright | ^udays and | ^uwhite days.

because the word "days" must have the same force each time it occurs, and also because the words "bright" and "white" require to have one and the same quality of tone.

If we had to explain the line without reference to any specified form, we should say it represented a trisyllabic metre :

- (c) These [—]days, | the [^]bright ^udays | and ^uwhite [—]days. |

But the line belongs to a four-foot disyllabic form.

Let us now convey it to the proper feet again, carrying with us the accent-marks from (c):

(d) These days, | the bright | days and | white days. |

Now we see the character of the conflict between metrical form and rhythmical form. Each appearance of the word "days" is a cause of buoyancy and animation, and the last two feet tremble with feeling.

Syncopation cannot be more elaborate than this, and when (as in the poem from which I take the illustration) the piece opens with such a pattern, the procedure is most daring, being akin to the practices of musicians like Schumann.

The student may take Exs. (7) to (12) of Chapter XI., and repeat the above experiment of oscillating between trisyllabic and disyllabic forms. For example, the line from the Earl of Cumberland given as Ex. (9), page 80—

(36) With si | lent groans || and heart's | tears still | complains |
—is more truly accented thus :

With silent | groans and heart's | tears still com|plains
2 3 4 1 2 3 1 2 3 1

—whence we see that the pseudo-modern rhythm of Ex. (35) is but another manifestation of the present-day return to the freedom and power of Elizabethan times.

I quote three stanzas from the poem by Gerald Cumberland which has afforded the present illustration :

(37) ii iii iv i
 ^ ^ ^ ^
These days, the bright days and white days,
These nights of blue between the days,
These streets a-glimmer in the haze :
These are for you, but you come not these ways ;
Paris | is emp|ty in | the light days. |
2 3 4 1 2 3 4 1

These songs, the glad songs and sad songs,
 This amber wine between the songs,
 This scented laughter from dim throngs :
 These are for you, Paris to you belongs ;
 Paris is mournful with her mad songs.

These breezes, the high breezes and dry breezes,
 These stillnesses between the breezes,
 These purple clouds the sunset seizes :
 These are for you, but underneath the trees—is
 Paris a-sighing for her shy breezes.

Rosalys, 1919.

Modern poets give us lines we cannot easily refer to the primitive form of the lines. Thus in

(38) Illimitable, insuperable, infinite

the poet (Swinburne) is varying the form of—

The $\bar{\text{day}}$ \vdots is $\hat{\text{long}}$, | yet when \vdots the $\bar{\text{night}}$ \vdots is $\hat{\text{come}}$ |

These are the stages of Swinburne's variations :

(a) The first two words have their secondary accent on the end-syllable.

(b) Each of the three words admits what we call elision, whereby the number of syllables in the line is reduced to ten.

(c) The last foot is inverted—see Ex. (20), Chapter XIII.

(d) Each two-foot measure of the line is in falling rhythm.

(39) $\hat{\text{Illimit}}$ \vdots $\overset{\text{u}}{\text{able}}$, | $\hat{\text{insuper}}$ \vdots $\overset{\text{u}}{\text{able}}$, | $\hat{\text{infinite}}$. |

And now, I think, instead of being a clumsy thing, this line in its rhythm becomes almost as grand as the ideas embodied in its three words.

Browning begins his *Numpholeptos* ("Caught by a Nymph") with some powerful intermixture of inversion, strong places, and weak places :

- (40) Still you stand, still you listen, still you smile !
Still melts your moonbeam through me, white awhile,
Softening, sweetening, till sweet and soft
Increase so round this heart of mine, that oft
I could believe your moonbeam-smile has past
The pallid limit, lies, transformed at last
To sunlight and salvation—warms the soul
It sweetens, softens !

CHAPTER XIV

APPOSITION OF WEAK FOOT AND STRONG FOOT

(*Ionic Measure*)

i

IF Milton, instead of writing

- (1) And let | a sin|gle *hēlp* | *lēs* maid | en pass.
Ch. III., Ex. (17).

had written an iambic word in place of the italicised trochee, he would have produced the form of—

- (2) And let | a sin|gle *bē* | *reav'd* maid | en pass.

Here is a Measure formed of a weak foot ("gle be") and a strong spondaic foot ("reav'd maid") in juxtaposition. Such a measure may be named the Minor Ionic on that principle of adaptation which justifies the use of terms like Iambic Rhythm. The weak foot is a pyrrhic.

This rhythm is of inexhaustible beauty. Yet it is almost conversational, so easy is it:

- (3) (a) Rome raised not art, but barely kept alive,
 And with old Greece unequally did strive:
 Till Goths and Vandals, *a rude, Northern* race,
 Did all the matchless monuments deface.
DRYDEN, *To Sir Godfrey Kneller*, 45-48.

Lines written by the student that prove to be unnecessarily solid, may be at once lightened by this means. Dryden might have first written:

- (b) Till Goths and Vandals, rudest Northern race.

ii

The Ionic Measure is more often used with the phrasing that gives the first of the light syllables to the preceding clause :

- (4) Suppose that you have seen
 The well-appointed king at Hampton pier
 Embark his royalty ; and his brave fleet
 With silken streamers *the young Phæbus* fanning.
Henry V., iii., Prologue 3-6.
- (5) . . . the face of brightest Heav'n had changd
 To grateful *Twilight* (*for Night comes* not there
 In darker veile) and roseat Dews dispos'd
 All but the unsleeping eyes of God to rest.
P. L., v. 641-644.
- (6) . . . there will I build him |
 A Monument, and plant it round with shade
 Of Laurel ever green, and branching Palm,
 With all his Trophies hung, and Acts enroll'd
 In copious Legend, or sweet Lyric Song.
Samson, 1733-1737.
- (7) A devil, a born devil, on whose nature
 Nurture can never stick ; on whom my pains,
 Humanely taken, all, all lost, quite lost ;
 And as with age his body uglier grows,
So his mind cankers. I will plague them all,
 Even to roaring.
Tempest, iv. 1, 188-193.

XIV. *Apposition of Weak and Strong Foot* III

- (8) Smile on our loves ; and, while thou drawest *the* *
Blue curtains of the night sky . . .
BLAKE, *To the Evening Star.*

After the firm striking of the spondaic feet and the frequent driving energy of the inversions, this minor ionic comes as a restful interlude:

- (9) Abusing better men than they can be,
Out of | a fo|reign wis | dom, renounc | ing clean
The faith | they have | in ten | *nis*, and | *tall stockings*,
Short blister'd breeches, and those types of travel,
And understand again like honest men.
Henry VIII., i. 3, 28-32.

iii

When the measure is self-contained, the weak foot is generally inverted, or accent is equilibrated over the two syllables; and the strong foot has a Rising Spondee, not a spondee of equal accents :

- (10) The pretty Páwnce,
 And the Chevísauce,
Shall match : *with the* | *fair flow* : re Delice.
 SPENSER, *Shepheards Calender*, "April."

- (11) Vane, young in years, *but in sage council* old.
MILTON.

- (12) Doth thou withdraw? *Then the wolf rages wide.*
BLAKE.

* Blake's poetry in the five-foot line can often be better arranged than it is in the published editions, whereby such an extremely weak ending is removed to the body of a line.

- (13) The warm, | moist wind | sifts tremb | ^uling through |
 ^u
 the trees,

At first | a tim|id breath, | *then a | full breeze.*

GERALD CUMBERLAND, *Rosalys*.

- (14) The ox hath therefore stretch'd his yoke in vain,
 The ploughman lost his sweat, *and the green corn*
 Hath rotted ere his youth attain'd a beard.

M. N. D., ii. 1, 93-95.

- (15) *To the last point* of vision, and beyond,
 Mount, daring warbler.

WORDSWORTH.

- (16) At bridal-time (the Spring is bridal-time)
 She comes with flowered hair and buckled shoes ;
 Her hands are small, *and the blue veins*
 Are wound about my heart. I cannot choose
 But give my hands to her, my heart to her ;
 Her flowered hair is dusk to me, her veins
 Are life to me ; and in the ^u ^u ^u Spring a stir
 Takes all the Earth and with the Earth takes me.

GERALD CUMBERLAND, *The Visitant*.

CHAPTER XV

THE MEASURE OF PYRRHIC-IAMBUS

(*Pæon Quartus*)

INSTEAD of the spondee in the second foot, we may have the ordinary iambic of the metre :

- (1) Her flowered hair is dusk to me, her veins
 Are life | to me ; | ^uand ^uin | ^uthe [—]Spring | a stir
 Takes all the Earth and with the Earth takes me.
 Chapter XIV., Ex. (16).

Greek prosodists had a foot of four syllables, three of which were short. The long syllable stood first, second, third, or fourth in the series, and the foot was accordingly named the Pæon *primus*, *secundus*, and so on. Since we speak of "choriambic" measures, we may call the measure now to be illustrated the Fourth Pæon ; the student who finds the name confusing may call the measure the

^u ^u ^u [^]
 Te-tum te-tome.

Our pæonic measure is as the italicised words of:

- (2) A lovely lady, *garmented in light.* SHELLEY.

i

The first foot of the measure may be either slightly iambic or slightly trochaic :

- (3) So fold thyself my dearest, thou, and slip
Into | *my bos*|om and | be lost | in me. TENNYSON.

- (4) I hear ! I hear !
 The hiss : ^{u u}as of | ^{u —}a rush | ing wind,
 The roar as of an ocean foaming,
 The thund : ^{u u}er as | ^{u —}of earth | quake coming.

I hear ! I hear !
 The crash as of an empire falling,
 The shrieks as of a people calling
 “ Mercy ! mercy ! ”

SHELLEY, *Hellas*, 719-726.

The first syllable of the four may belong in thought-rhythm to the preceding phrase :

- (5) The thund : *er as* | *of earth* | quake coming.

It is with this phrasing that the pæonic measure has its greatest value and is most used. The student may make many a line flexible that seems stolid or over-precise, by altering a measure to this cadency. The ensuing flexibility will probably render the line very powerful :

- (6) Thou lovest labour :
 As ea : sy mayst | *thou the* : *intrench* : ant air
 With thy keen sword impress as make me bleed.
Macbeth, v. 8, 8-10.

- (7) Foul whis'perings 'are abroad : unnat'ural déeds
 Do breed unnat'ural tróubles : infected m'inds
 To their deaf pillows will discharge their secrets :
 More needs : *she the* | *divine* : than the : physician.
 God, God forgive us all !

Ib., v. 1, 79-83.

(8) . . . and thy broom-groves,
 Whose shad *ow the* | *dismiss* | ed bach | elor loves,
 Being | lass-lorn. |
Tempest, iv. 1, 67.

(9) . . . round he throws his baleful eyes
 That witness'd huge affliction and dismay.
P. L., i. 57.

(10) He ended, and the Son gave signal high
 To the bright Minister that watch'd, *hee* *blew*
 His Trumpet, heard in Oreb since perhaps
 When God descended, and *perhaps* once more
 To sound at general doom.
P. L., xi. 72-76.

(11) ii i ii iii i
 u u u
 The daughters of the flood have search'd the mead
 For violets pale, and cropp'd the poppy's head :
 u u
 The short narcissus, and fair daffodil,
 ii iii iv i ii i
 Pansies to please the sight, and cassia sweet to smell.
 DRYDEN.

Often the accent is equilibrated over the three light syllables, so that each is of the same strength :

(12) Well pleas'd. *On me let Death* wreck all his
 rage. . . .
 Chapter XIII., Ex. (34).

ii

The fourth pæon is used in very closely enjambed lines to link the one with the other. The end-foot is, of course, weak :

- (13) Our revels now are ended. These our actors,
 As I foretold you, were all spirits^u and^u
^u Are [—] melted into air, into thin air.
Tempest, iv. 1, 148-150.
- (14) The fleeces of our flocks are cover'd with
 Thy sacred dew: protect them with thine influence.
 BLAKE, *To the Evening Star*.
- (15) Fathomed in earth, deep underground, *there is*
 A sweet, fresh child, whose name was Rosalys.
 GERALD CUMBERLAND, *Rosalys*.
- (16) Her hair, rippling her skin,
 Makes cloth of gold,
 With satin hiding *in*
Each secret fold.
 GERALD CUMBERLAND, *The Bathers*.

When thus employed to run two lines together, the pæonic measure compels us to perceive the great truth that the line as presented to the eye is not necessarily the full extent of the Abstract Form we must contemplate, and therefore that the end-foot is not compulsorily strong by reason of place. To stress "in" in Ex. (16) is to create ugliness and to be illogical. End rimes are touches of beauty, as is a kiss: the student would not crush a baby by a violently emphatic kiss:

- (17) White gleam of flesh, and rose of smiling lips.
 See how her pink-white[^] toes
 Each lady dips—

Dips and disturbs the green Imprisoned sea,

Slipping her body in so quietly.

GERALD CUMBERLAND, *The Bathers*.

I draw constant attention to the matter of the end-foot and its abstract character, so that the student may learn thoroughly how little he need fear to use light endings; provided only his thought, feeling, and expression justify them, and they form a feature in the general and widespread flow of the rhythm.

iii

Certain poems acquire a highly individual character by the prevailing use of this measure; as, for example, Tennyson's *Now Sleeps the Crimson Petal*.

When the measure is used several times in a short space, and particularly when it is used twice in succession, the fundamental iambic beat is so obscured that we cannot always easily read the lines with proper rhythm:

- (18) Man, who | wert once | a des|^upot and | a ^uslave;
 A dupe | and a | ^udeceiv|^uer; a | ^udecay;
 A travel | ^uler from | the ^ucra|^udle to | the ^ugrave
 Through the | dim night | of this | immor| tal day.
 SHELLEY, *Prometheus Unbound*, iv. 549-552.

iv

In trochaic metres, the strong syllable of the pæon comes third:

- (19) ii iii iv i
 And ^ucom | ^upleating | the ^uas | ^ucent.
 E. B. B., *Lost Bower*, iv.

ii iii i ii i
 (20) Painted | ^uby the | ^utender | ^uness of | Dante. |

Ready | in the | desert | to de | liver.

Moses, | Aaron, | Nadab | and Ab | ihu.

Keeping | a re | serve of | scanty | water.

BROWNING, *One Word More*, vi., xii., xvii., and xii.

(21) Leafless are the trees ; their purple branches
 Spread themselves abroad, like reefs of coral,
 Rising silent

In the Red Sea of the winter sunset.

From the hundred chimneys of the village,
 Like the Afreet in the Arabian story,

Smoky columns

Tower aloft into the air of amber.

LONGFELLOW, *The Golden Milestone*.

v

This "third pæon" appears in iambic verse when the second foot of the measure is inverted :

(22) (a) . . . call'd by thee I come thy Guide

To the | Garden | of bliss, thy seat prepar'd.

P. L., viii. 299.

Here its beauty is transcendental. It is, of course, a part of the double inversion shown in Chapter XIII., Ex. (30) :

(b) And for the testimonie of Truth hast born
 Universal reproach . . .

(c) . . . earne rest from labour won,
 If so I might attain. So both ascend
In the Visions of God : It was a Hill
 Of Paradise the highest, from whose top
 The Hemisphere of Earth in cleerest Ken
 Stretcht out to amplest reach of prospect lay.
P. L., xi. 375-380.

(d) Th'Angelic blast
 Fill'd all the Regions ; from thir blissful Bows
 Of Amarantin Shade, Fountain or Spring,
By the waters of Life, where ere they sate
 In fellowships of joy ; the Sons of Light
 Hasted, resorting to the Summons high,
 And took thir Seats.
P. L., xi. 76-82.

This variation is less used in lyric forms than in epic, though it is possible in a grave ode. Generally we prefer to let a word be "driven awry." Thus the following from Spenser we should read as :—

(23) (a) With $\overset{\text{u}}{\text{C}}\overline{\text{ow}}|\overset{\text{u}}{\text{s}}\overset{\text{u}}{\text{l}}\overset{\text{u}}{\text{i}}\text{ps}$ and $|\overset{\text{u}}{\text{K}}\overline{\text{i}}\overset{\text{u}}{\text{n}}\overline{\text{g}}\overset{\text{u}}{\text{c}}\overline{\text{u}}\text{ps}$, $|\overset{\text{u}}{\text{a}}\text{nd}$ $\overset{\text{u}}{\text{l}}\overline{\text{o}}\overline{\text{v}}|\overset{\text{u}}{\text{e}}\overline{\text{d}}$ $\overline{\text{L}}\overline{\text{i}}\overline{\text{l}}\overline{\text{i}}\overline{\text{e}}\text{s}$.
Cf. Chapter XX., Ex. (18) *n*.

Yet if our power of rhythmical articulation is very delicate, we might choose to say :

(b) With $\overset{\text{u}}{\text{C}}\overline{\text{ow}}|\overset{\text{u}}{\text{s}}\overset{\text{u}}{\text{l}}\overset{\text{u}}{\text{i}}\text{ps}$, and $|\overset{\text{u}}{\text{K}}\overline{\text{i}}\overset{\text{u}}{\text{n}}\overline{\text{g}}\overset{\text{u}}{\text{c}}\overline{\text{u}}\text{ps}$, $\parallel\overset{\text{u}}{\text{a}}\text{nd}$ $\overset{\text{u}}{\text{l}}\overline{\text{o}}\overline{\text{v}}|\overset{\text{u}}{\text{e}}\overline{\text{d}}$ $\overline{\text{L}}\overline{\text{i}}\overline{\text{l}}\overline{\text{i}}\overline{\text{e}}\text{s}$.

CHAPTER XVI

WORDS DRIVEN AWRY

i

WE have in English a number of words which are included among "dactyls." They consist of a strong monosyllable ("harp") and of a falling disyllable ("player"). The primary accent of the word is with the first syllable. Our ordinary prose speech does not give any account of that other accent which, when the element of this compound happens to stand alone, is natural in the trochee:

- (1) *Síngers, fíddlers, hárp-players, and vágabond áctors.*

But our poets bring these compound words into their iambic metres, making them fill three places of the form, in conditions that cause the trochee ("player") to become an iambus:

- (2) And soft ∣ as lips ∣ that laugh ∣ and hide ∣
The laughing leaves of the trees divide . . .

And fruit and leaf are as golden fire,
And the oat is heard above the lyre . . .

For the stars ∣ and the winds ∣ *are un ∣ to her ∣*
As raí ∣ ment, as songs ∣ of *the harp- ∣ player. ∣*

SWINBURNE, *Atalanta*, ode 1.

"For the metre sake, some words be driven awry," as Roger Ascham said in the passage quoted on page 7.

But though driven awry, they are not to be distorted :
 "harp-player" is not to be said as

$\overline{\text{har}} \text{ }^{\text{u}}\text{pla } \overset{\wedge}{\text{UGHR}}$

All poets avail themselves of this licence.

- (3) She held a little cithern by the strings,
 Shaped heartwise, strung with subtle- $\overline{\text{coloured}}$ $\overline{\text{hair}}$
 Of some dead $\overline{\text{lute}}$ - $\text{}^{\text{u}}\overline{\text{player}}$
 That in dead years had done delicious things.
 SWINBURNE, *A Ballad of Life*, stanza 2.

- (4) And brides that kept within the *bride-chamber*.
 SWINBURNE, *A Ballad of Death*, stanza 5.

The parallel riming word to Ex. (4) is "wearier." In many cases, such cadencing as "chamber" is an archaic affectation, an echo of the old way of saying countree, ladye, and hundreds of other words—see Chapter XX., Ex. (10): the effect is generally very charming.

- (5) There are the naked faces *of great kings*,
 The singing folk with all their *lute-playings*. . . .
 SWINBURNE, *Laus Veneris*, stanza 46.

- (6) Each part about her was a righteous thing ;
 Her mouth an almsgiving,
 The glory of her garments charity.
 SWINBURNE, *A Ballad of Death*, stanza 10.

- (7) But make no sojourn in thy outgoing ;
 For haply it may be
 That when thy feet return at evening
 Death shall come in with thee.

Ib., 11.

- (8) . . . that I may dare, in wayfaring,
To stammer where old Chaucer us'd to sing.
KEATS, *Endymion*, i. 134.
- (9) . . . low-creeping strawberries
Their summer coolness ; pent-up butterflies
Their freckled wings . . .
Ib., i. 257.
- (10) . . . such shapes as haunt
Wet cliffs,—and lumps neither alive nor dead,
Dog-headed, bosom-eyed, and bird-footed.
SHELLEY, *Witch of Atlas*, xi.
- (11) Her curled hair had the wave of sea-water
And the sea's gold in it.
Her eyes were as a dove's that sickeneth.
Strewn dust of gold she had shed over her,
And pearl and purple and amber on her feet.
SWINBURNE, *A Ballad of Death*, stanza 4.
- (12) Farewell, | *sweet play* | *fellow* : | pray thou | for us ;
And good luck grant thee thy Demetrius !
M. N. D., i. 1, 220–221.

We cannot thus invert the foot which contains the words driven awry, because the rhythm will not bear the strain or the meaning tolerate the emphasis.

- (13) That fair | Queen Is|abel | his grand-| mother
Henry V., i. 2, 81.

- (14) My step-^u | bro[—]ther | by mo[—] | ther^u and | by kind.
PEELE, *David and Bethsabe*.
- (15) Such pleasaunce makes the Grashopper so poore.
SPENSER, *Shepheards Calender*, "October," l. 11.
- (16) Where the Grasshopper doth sing
Merrily—one joyous thing
In a world of sorrowing.
SHELLEY, *Invocation to Misery*, v.
- (17) Where the glossy kingfisher
Flutters when noon-heats are near.
BROWNING, *Paracelsus*, v.
- (18) The wren did treble many a pretty note,
The woodpecker did hammer melody.
ANON., 1606.
- (19) By the[^] advent of the sn[^]owdrop, by the r[^]osemary and
rue.[^]
E. B. B., *Lost Bower*, li.
- (20) Ho! who[^] comes here[^]
All along with bagpip[^]ing and may[^]ing?
O 'tis the mor[^]ris-dance!
I see the mor[^]ris-dance a-com[^]ing!
ANON., 1594.

We say "motor-cycle," but we have sent away the long *y*-sound of "cycle" from the compound "bicycle." If we desired to pause on that word, we could place the pause in the end-syllable; and therefore that

syllable is potentially fit to go into a strong metrical place. Poetry merely asks that many other such compounds as "bi" and "cycle" shall be allowed the same privilege. Thus the licence illustrated above is akin to the genius of our language; and it had its origin in times when many such words were actually stronger in the end syllable than in the first.

ii

Poets in Elizabethan times—especially writers of verse for musicians—used freely to convert a word which to-day is of amphibrach rhythm into a rhythm that is amphimacer:

- (21) (a) NÉver máy my wóes be relíev'd, since píty is flé'd
 And tears and sighs and groans my weary days
 Of all jóys have dépríev'd.

From DOWLAND, *Flow, my Tears*.

Modern poets occasionally adopt the same freedom, to beautiful ends:

- (b) Grief sate upon a rock and sighed one day . . .

"And let it carry me adown the west!"

But Love, who *prostrated*

Lay at Grief's foot, his lifted eyes possessed

Of her full image, answered in her stead. . . .

E. B. B., *The Claim*, iv.

- (22) A glorious people *vibrated* again
 The lightning of the nations. . . .

SHELLEY, *Ode to Liberty*.

On the other hand, trisyllabic words normally stressed in the first place are made amphibrachic :

- (23) Who thus were ripe for high *contémplating*,
 Might turn their steps towards the sober ring
 Where sat Endymion and the aged priest.
 KEATS, *Endymion*, i. 355-357.

- (24) . . . and to the measure
 Of the sweet lyre, there followed loud and free
 His joyous voice ; for he unlocked the treasure
 Of his deep song, *illustrating* the birth
 Of the bright Gods, and the dark desert Earth.
 SHELLEY, *Homer's Hymn to Mercury*, lxxii.

Ex. (23) proves that we must not have a double inversion in such cases as the Shelley of Ex. (24). And, moreover, until a hundred years ago "illustrate" was quite correctly accented on its second syllable :

- (25) Lift thy hands and humbly pray
 The fountain of eternal day,
 That, as the light serenely fair
Illustrates all the tracts of air,
 The sacred Spirit so may rest,
 With quickening beams, upon thy breast.
 THOMAS PARNELL, 1679-1717,
Hymn for Morning.

The addition of a suffix ("ed," "ing") does not by rule alter the root-rhythm of a word, and so "precipitated" is accented on the second and fourth syllables as is

"precipitate." But poets now run the accent to the end-syllable :

(26) Up vistaed hopes I sped ;

And shot, *precipitated*,

Adown Titanic glooms of chasmed fears.

FRANCIS THOMPSON, *Hound of Heaven*.

(27) For each one | was in|terpen | itrated

With the light | and the o|dour its neigh | bour shed.

SHELLEY, *Sensitive Plant*, i. 66-67.

Hence, by the same developement, words ending in "able," "ible," etc., which are correctly (if pedantically) given a slight accent on the penultimate, are made to have a strong point on the ultimate. See Chapter XIII., Ex. (38):

(28) Me, most forsaken of all souls that fell ;

Me, *satiated* with things *insatiable* ;

Me, for whose sake the *extreme* hell makes mirth,

Yea, laughter kindles at the heart of hell.

SWINBURNE, *Laus Veneris*, stanza 36.

iii

The word "extreme" in Ex. (28) is accented on the first syllable. This particular driving awry represents what is called Recession of Accent—a principle which affects many adjectives and prepositions and other words :

(29) Pourest thy full heart

In *profuse* strains of unpremeditated art.

SHELLEY, *Skylark*.

- (30) A haven *beneath* whose translucent floor
 The tremulous stars sparkled unfathomably*
 And *around* which the solid vapours hoar,
 Based on the level waters, to the sky
 Lifted their dreadful crags, and like a shore
 Of wintry mountains, inaccessibly
 Hemmed in with rifts and precipices gray
 And hanging crags, many a cove and bay.
 SHELLEY, *Witch of Atlas*, xlix.

Now we do not in these later times care for the peculiarity of *BENNeth* and *ARRound*; we prefer to let the accent fail, or to make a delicate adjustment in the nature of an inversion.

- (a) And a ^u ^u ^u round which | the solid vapours hoar.
 (b) A hav | ^u en be | ^u neath whose | translucent floor.
 See Ex. (2) page 109, and Ex. (9) page 98.

In reading measures that have words driven awry for the metre sake, we more or less equilibrate accent throughout the weak foot, as illustrated in Ex. (12) of Chapter XV. We make a firm iambus; and then utter a sort of pyrrhic wherein each syllable is of the same accentual character. By this means we preserve the natural movement of the word and at the same time do not distort the Abstract Form:

- (31) Heart's discontent and sour affliction
 Be ^u ^u ^u ^u ^u ^u playfellows to keep you company!
 2nd Henry VI., iii. 2, 301-302.

* Or under chasms *unfathomable* ever.
Witch of Atlas, xliii.

- (32) Hot, glazed, and wide, *with* ^u ^u ^u *lid-lashes* all sear.
KEATS, *Lamia*, i. 151.

This explanation will be clearer to the student after he has studied anapestic and dactylic verse, in which the rhythmical and accentual elements here instanced as variations of iambic verse are of constant occurrence.

iv

Words like "harp-player" are sometimes used with the second syllable in strongest metrical place :

- (33) Where the shrew-mouse with pale throat
Burrows, and the speckled stoat ;
Where the quick *sandpipers* flit
In and out the marl and grit.
BROWNING, *Paracelsus*, v.
- (34) And *wood-ivy* like a spirit . . .
E. B. B., *Lost Bower*, xx.
- (35) What? there's nothing in the moon *noteworthy*?
BROWNING, *One Word More*, xvi.
- (36) And let the fair white-wing'd *peacemaker* fly.
TENNYSON, *Ode, International Exhibition*, v.

v

I cannot take the student more than a single step further into these peculiarities and licences. Poets — by imitating older writers, by personal ways of speech, or by light-heartedness of mood — sometimes drive words very curiously awry. Here are a few illustrations :

- (37) . . . she led him . . .

Along a path between two little streams,—
 Guarding his forehead with her round elbow
 From low-grown branches, and his footsteps slow
 From stumbling over stumps and hillocks small.
 KEATS, *Endymion*, i. 415-418.

- (38) Oft have I brought thee flowers, on their stalks set
 Like vestal primroses, but dark velvet
 Edges them round, and they have golden pits.
Ib., i. 873-875.

- (39) They gazed upon Endymion. Enchantment
 Grew drunken, and would have its mind and bent.
Ib., iii. 796-797.

- (40) By Moeris and the Mareotid lakes,
 Strewn with faint blooms like bridal chamber floors,
 Where naked boys bridling tame water-snakes,
 Or chariotéeing ghastly alligators,
 Had left on the sweet waters mighty wakes
 Of those huge forms . . .
 SHELLEY, *Witch of Atlas*, lviii.

- (41) Where wild Oswego spreads her swamps around,
 And Niagara stuns with thund'ring sound.
 GOLDSMITH, *The Traveller*.

- (42) They melt into thy yeast of waves, which mar
 Alike the Armada's pride or spoils of Trafalgar.
 BYRON,
Childe Harold's Pilgrimage, iv., stanza 181.

- (43) So, Willy, l^{et} me and y^{ou} be wⁱpers
Of sc^ores out with a^{ll} men—espe^{ci}ally pⁱpers !
And wh^ether they pⁱpe us free fr^om rats *or fr^om mice*,
If we've pr^omis^ed them a^ught, let us keep *our pr^omis^e!*

BROWNING, *Pied Piper*, xv.

CHAPTER XVII

INVERSION: IAMB FOR TROCHEE

EVERY feature of variation to be observed in Iambic Metres will appear in Trochaic; and when the student is in doubt regarding a prosodical detail among trochaics, he has only to scan the passage in the rising foot to perceive its character.

But these variations in trochaic verse are not so frequent, nor is their disturbance of the normal movement so striking: the true trochaic rhythm of our verse is either more delicate or more swiftly impassioned and direct than our iambic movement. Variation here is sought mainly by way of changing line-length, richly complex stanzaic form (that is, riming scheme), phrasing, and the like. And when in trochaic metres we have what in iambic would be a vigorous iambic, we often have to analyse it according to the principles of practical delivery; that is, we have to scan it elocutionarily and in respect of time-beats, if our analysis is to be of use in the living art of poetical rhythms. For immediate example:—to deliver the following line, with its three inverted feet and two weak feet, with the massive energy of syncopation proper to certain types of iambic verse, is to shake seriously the underlying normal form:

(1) I have lost the dream of Doing, and the other dream of
 Done,
 The ^ufirst | [—]spring in | the ^upur | ^{—u}suing, || the ^ufirst | [—]pride in |
 the ^uBe | [—]gun, — |

First recoil from incompleteness, in the face of what is
 won . . . E. B. B., *The Lost Bower*, lxi.

When the foot preceding an inversion is *minus* u, it is natural to let the light syllable of the inversion pass in respect of time into the place of the catalexis:

- (2) Dust and | ashes, | dead and | done with, |
 Venice | spent what | Venice | earned . . . (*the*) |
 soul . . . | doubtless | is im | mortal — |
 where a | soul can | be dis | cerned.

BROWNING, *A Toccata of Galuppi's*, xii.

This compels a monosyllabic foot:

- (3) "Is such pavement in a palace?" So I questioned in
 my thought:
The sun, shining through the chalice of the red rose
 hung without,
 Threw within a red libation, like an answer to my
 doubt.

E. B. B., *The Lost Bower*, xxviii.

And when the foot preceding is acatalectic (*i.e.* not *minus*-short) it is still natural to pass the light syllable of the inversion back into the time of that foot:

- (4) On your left, the sheep are cropping (*the*) slant . . .
 grass and daisies pale,
 And five apple-trees stand dropping separate shadows
 toward the vale
 Over which, in choral silence, (*the*) hills . . . look you
 their "All hail!"

The Lost Bower, vii.

which merely creates one of the trisyllabic feet described in Chapter XXI.

But when the preceding foot is heavily spondaic, and especially where the end-syllable of that spondaic foot is the weightier, we cannot use this elocutionary device :

- (5) (a) Small the wood is, green with hazels ; and, completing the ascent,

Where the $\dot{\text{wind}}$ $\overset{\wedge}{\text{blows}}$ | and sun $\dot{\text{dazzles}}$, | thrills in leafy tremblement.

The Lost Bower, iv.

Here we have the great Variation of our English trochaics. Its greatness is as complete as that of the choriambic measure in iambics. Observe first that “blows” and “dazzles” are of equal strength, and therefore that as “sun” is weaker than its verb, so “wind” is the same. But as “wind” is stronger than “the,” so “sun” is stronger than “and.” “Wind blows” is that spondee to which I have given the name Rising—Chapter X., Ex. (17); “and sun” is an iambus of the kind which is found in places 2 and 3 of the choriambus—Chapter XIII., Ex. (6). Let us put the syllables into rising feet :

- (b) And where $\dot{\text{the}}$ $\dot{\text{wind}}$ $\dot{\text{blows}}$ and | sun $\dot{\text{daz}}$ $\dot{\text{zles}}$, thrills |
In leaf $\dot{\text{y}}$ tremb $\dot{\text{lement}}$. |

In the form of Ex. (5) (a), we have a choriambus in the measure “Where the wind blows”; and in the measure “and sun dazzles” we have an antispastus, which is the inversion of the choriambus.

Let us now anticipate Chapter XIX., and put the syllables into the dactylar metre of Ex. (24) (a) and (b) :

- (c) $\overset{1}{\text{Where}}$ $\overset{2}{\text{the}}$ $\overset{3}{\text{wind}}$ $\dot{\text{blows}}$ and $\overset{2}{\text{sun}}$ $\overset{3}{\text{dazzles}}$, $\overset{1}{\text{thrills}}$ $\overset{2}{\text{in}}$ $\overset{3}{\text{}}$ |

This represents how we say these four trochaic feet. It shows that across the form of four accented points,

(d) [^]Small the [^]wood is, [^]green with [^]hazels,

is syncopated a form of three accented points :

(e) [^]Where the wind [^]blows and sun [^]dazzles.

Therefore we have in trochaics that notable modern development of syncopated iambics which was illustrated in Chapter XIII., Ex. (33).

Verbal explanation can scarcely be clear of delicate points of this character; and even musical notation would convey nothing to a student who was not far advanced in musical knowledge. Yet this variation must be mastered, and realised as an actuality; because it comes very frequently in those poets who have true energy, and in none more finely, or with a more exquisite truth, than Elizabeth Browning :

(6) I have | lost the | [—]sound [—]child- | [—]sleeping || which the |
 thunder | could not | break ;
 [^]Something | too [^]of | [^]the [^]strong | [^]leaping || of the | [^]stag-
 like | [^]heart a | [^]wake,
 Which the | pale is | low for | keeping || in the | road it |
 ought to | take.

The Lost Bower, lxiii.

(7) Thus I thought of the old singers and took courage from
 their song.

Ib., xvi.

If it were a bird, it seemèd most like Chaucer's, which,
in sooth,

He of green and azure dreamèd, while it sat in spirit-
ruth

On that bier of a *crowned lady*, singing nigh her silent
mouth.

The Lost Bower, xli.

- (8) But for me, I saw no splendour—[^]all ^umy [—]sword [^]was ^umy
[—]child-heart;

And the wood refused surrender of that bower it held
apart,

Safe as Ædipus's grave-place 'mid Colonos' olives
swart.

Ib., lvi.

- (9) But | for me
I saw | no splen|dour—all | ^umy sword |
^uWas my | child heart: | and thus the wood
Refus'd surrender of that bower
It held apart.

The student will now perceive the true nature of the inversion of a trochaic foot. In the majority of cases, the inverted trochee is part of a four-syllable (choriambic) phrase, its light syllable being the second of the four, and its heavy syllable being less heavy than the last of the four :

- (10) So I | said. ⁽¹⁾But | ⁽²⁾the ⁽³⁾next | ⁽⁴⁾morning || (Child, look up
into my face—
'Ware, oh sceptic, of your scorning! || This is | truth
in | its pure | grace!) |

The next ‖ *morning*, | all had ‖ vanished, ‖ or my wander-
ing missed the place.

The Lost Bower, 1.

The first syllable of this choriambic cross-phrasing may be the empty beat :

(11) Grace . . . ‖ *the next* ‖ *morning* | all had ‖ vanished. ‖

We can have an empty strong beat in the inverted foot and let the light rising syllable slip in on the second half of that beat :

(12) Near ¹it ‖ . . . ²*an old* ‖ ³*hawthorn* | also ‖ ⁴*grew* . . .

(13) | . . . ⁱⁱTh' first ‖ ⁱⁱⁱ*spring in* | ^{iv}*the pur* ‖ ⁱ*swing* ‖ . . . ⁱⁱth' first ‖
ⁱⁱⁱ*pride in* | ^{iv}*the Be* ‖ ⁱ*gun*

It is by this means we further modify the awkwardness of accentual recession—Chapter XVI., Ex. (30) :

(14) With a light which is divinest
Among all the lamps of Heaven
To whom light and life is given.

SHELLEY,
Prometheus Unbound, iv. 460-462.

We now leave disyllabic metres, and take in hand trisyllabic. We shall find constantly how, for certain, these delicate cross-rhythms are syncopated manifestations of the direct rhythms in the anapestic and dactylic forms. And eventually we shall find that all these details, which give so much concern while con-

templated in the syllable and the foot, prove to be very simple and elemental when the lines are read to measure and predominant accent. Yet without preliminary study by syllable and foot, we might not be able to grasp the grander outlines of accentual form.

CHAPTER XVIII

ANAPESTIC VERSE

i

ANAPESTIC verse has three syllables to a foot, where iambic has two. We assume as a basis of Abstract Form, that in iambic the time-quantity of the foot is divided into two equal parts, and that in anapestic it is divided into three equal parts. The syllables in iambic do not necessarily strike in on their beat, the strong syllable often being dwelt upon for the quantity of a beat and a half; a similar freedom takes place in anapestic: we cannot in prosody show this mid-beat articulation.

The first syllable of the anapest is often *minus*; this leaves an iamb. For the iamb may be substituted a spondee. The last foot may take an "extra-metrical" syllable, ending with the Feminine Close; the foot now contains four syllables: such inflexion is possible in the middle of the line.

The first two syllables of the foot which opens a phrase may be *minus*; the line now begins and ends strong, as in the case of the iambic Heptasyllable.

In order to test the differences and agreements of disyllabic and trisyllabic forms, the student may read the following to the same time-quantity in the foot. He can beat the time, an upward movement of the hand for the first foot of a measure and a downward movement for the second. For the three-foot line, the beat ii will be outward:

- (1) (a) ⁱⁱ Their words | ⁱ are vaine, | ⁱⁱ and full | ⁱ of guile: |
 They Wis | dome from | their hearts | exile;

ⁱⁱ Forsak | ⁱⁱⁱ en Ver | ⁱ tue hate :

Who mis | chiefe on | their beds | contrive ;

Through by- | wayes to | bad ends | arrive,

And vi | ces pro | pagate.

SANDYS. *Psalm* 36, v. 3-4.

(*b*) The ⁱⁱ wordes | of his ⁱ mouth | be ⁱⁱ unright | ⁱ fully wayed,

In sleight | y deceit | be they craft | ely layed :

Quyte ceas | ed he hath | to behave | hym anyght,

Good deed | for to do | hath he driven | from hys syght.

ARCHBISHOP PARKER, 1557. *Psalm* 36, v. 3-4.

The same grave movement should be used for (*b*) and for (*a*). The swift anapest developed later :

(2) Let the nymph | still avoid | and be deaf | to the swain |

Who in transports of passion affects to complain ;

For his rage, not his love, in that frenzy is shown :

And the blast that blows loudest is soon overblown.

But the shepherd whom Cupid has pierc'd to the heart

Will submissive adore, and rejoyce in the smart,

Or in plaintive soft murmurs, his bosom-felt woe

Like the smooth gliding current of rivers will flow.

Though silent his tongue, he will plead with his eyes,

And his heart own your sway in a tribute of sighs ;

But when he accosts you in meadow or grove,

His tale is all tenderness, rapture and love.

TOBIAS SMOLLETT, 1720-1771.

Anapestic rhythms were developed chiefly in the nineteenth century. Shelley was an early master of

them, and then followed Browning and Swinburne. But in practical use these rhythms are so intermingled with iambic, that the modern form is a blend of the two. A similar blending for dramatic dialogue was used in late Elizabethan times; it received the name Comic Iambic.

ii

The self-contained foot does not persist for long:

- (3) We ^u may ^u ⁱⁱroam | through this world | like a child | at a
feast,
Who but sips | of a sweet, | and then flies | to the
rest . . .

THOMAS MOORE, *Irish Melodies*.

- (4) They are gone : | all is still : | Foolish heart, | dost thou
quiver.

MATTHEW ARNOLD, *A Modern Sappho*.

From the beginning the student should learn to think of trisyllabic metres in the measure, not the foot. He should regard as the element of his Abstract Form the quantity of six syllables, not three. And he should resist any tendency in the verse to a regular accentuation of the strong syllable of the foot.

Normally the second foot of the measure is the stronger. The first five syllables rise to the sixth. The measure now is Direct. It is Inverted when the first foot is the stronger. The two feet may be equally strong: the measure then is as a Spondaic foot in iambic metre:

- (5) O | ver the moun[^]tain[^]s and o | ver the wa[^]ves,
Un | der the fount[^]ain[^]s and un | der the gr[^]aves ;

Under [^]floods | that are deep|est, which Nep | tune
[^]obey,
 Over [^]rocks | that are steep|est, Love'll [^]find | out the
[^]way. . .

ANON. (? 17th Century).

A heavy iambus in the first foot steadies the movement:

(6) . . . will tear
One chord | from that harp, | or one lock | from that
 hair.

MOORE, *Tho' the Last Glimpse*.

When the last foot has the feminine close, the line following may begin disyllabic or trisyllabic:

(7) (a) They are gone: all is still: Foolish heart, *dost thou*
quiver?

Nothing moves | on the lawn | but the quick lilac shade.

ARNOLD.

(b) They must love—while they must: But the hearts
that love longer

Are rare: | ah! most loves | but flow once, and return.

Ib.

The foot may contain three heavy syllables, not two light and one heavy; and there may be a pause on the first, with a break between the first and second:

(8) (a) *Are rare*: | *Ah! most loves* | *but flow once*, | and return.

(b) *Then—to wait*. | But what notes | down the wind, |
hark! are driving?

(c) Let me pause, | let me strive, | in myself | *find some*
order.

(d) Will be brought, | *thou poor heart!* | how much near | *er*
to thee! ARNOLD.

Overflow from the first foot of a measure to the second is the rule; and more pairs of feet are thus bound into unity than otherwise:

(9) (a) Yet *wherev* | *er* thou art | shall seem *Er* | *in* to me.
MOORE, *Tho' the Last Glimpse*.

(b) Their love, | let me know, | must grow strong | and yet |
stronger,
Their *pass* | *ion* burn more, | ere it *ceas* | *es* to burn.
ARNOLD.

The first measure may overflow into the second, breaking the line into seven + five syllables:

(10) And the blast | that blows *loud* | *est* is soon | overblown.
SMOLLETT, Ex. (2) above.

The trochaic phrasing illustrated in Exs. (9) and (10) may be enforced by rime:

(11) We ling | *er*, we *ling* | *er*, the last | of the throng,
Like the tones | of a *sing* | *er* who loves | his own song.
We are spir | it *arom* | *as* of blos | som and bloom.
We call | your thoughts *home*, | —*as* ye breathe | our
perfume,—
To the am | aranth's *splend* | *our* afire | on the slopes;
To the li | ly-bells *tend* | *er*, and grey | heliotropes.
ELIZABETH BROWNING, *Drama of Exile*, 355-367.

The trochaic phrasing will be in each foot of the line :

(12) (a) Most friend | ship is feign|ing, most lov | ing mere
folly,

Then heigh- | ho the hol|ly, this life | is most jolly.

As You Like It, ii. 7.

(b) In ex | ile thy bos|om *shall still* | be my home.

MOORE, *Tho' the Last Glimpse*.

This trochee of the phrasing may be a spondee—see Chapter XI., Ex. (7):

(13) For cold | is his eye | to mere beau | ty, who, breaking
The *strong* | *band* which beau|ty around | him hath
furl'd . . .

ARNOLD.

And the iambus remaining in the second and third places of the foot may be spondaic. Where the spondee of Ex. (13) is of falling rhythm, this will be of rising :

(14) (a) Then blame | not the bard, | if in pleas | ure's *soft dream*,
He should try to forget what he never can heal.

MOORE, *Oh ! blame not the Bard*.

(b) Is it hope | makes me ling|er? the *dim* | *thought*, that
sorrow

Means part | ing? that on|ly in ab | sence *lies pain*?

ARNOLD.

We can have in the second and third places of the foot a spondee as emphatic as those shown in Chapter X., Ex. (8):

- (15) O'er moor | land and mount | ains, *rude, bar* | ren, and
bare,
As 'wil | der'd and wea | ry'd I roam . . .

JOHN CUNNINGHAM, 1729-1773.

Content: A Pastoral.

See also Ex. (13) above, the last foot of the first line.

The trochee of Ex. (9) may acquire the second place of the next foot, thereby extending the overflow:

- (16) (a) A gen | tle young *shep* | ^{herdess} sees | my despair,
And leads | me o'er lawns | to her home.

Content: A Pastoral.

- (b) Ere he come: ere the boat, by the *shin* | *ing-branch'd*
border

Of dark elms come round, dropping down the proud
stream.

ARNOLD.

While he is contemplating this phrasing, I ask the student to make an artificial pause on the third syllable of the amphimacer ("shepherdess"), for a reason that will be very apparent when he reaches the subject of anapestic substitution in iambic verse.

The spondee of Ex. (13) may similarly acquire the next syllable. The motive now is a Bacchius:

- (17) (a) She is far | from the land | where her *young* | *hero* sleeps.

MOORE.

(b) Ah ! hope | cannot *long* | *lighten* tor | ments like these.

ARNOLD.

(c) It was well with me once if I saw him : to-morrow
May brin one of the *old happy* moments again.

Ib.

(d) To the gloom of some desert or [—]*cold* [—]*rocky* ^ushore.

MOORE, *Tho' the Last Glimpse.*

Generally the second syllable of this "bacchius" motive will be less strong than the first :

(e) Nor dread | that the *cold*-|*hearted* Sax | on will tear

One chord from that harp, or one lock from that hair.

MOORE, *Tho' the Last Glimpse.*

iii

Two disyllabic feet in the same measure are unusual ; and when there is a disyllabic foot in each of two adjacent measures the form begins to incline to the developed "Comic" Iambic :

(18) Far up | gleams the house, | and beneath | flows the
river.

Here lean, | my head, | on this cool | balustrade.

ARNOLD.

The monosyllabic opening is apparently used in the last stanza of the Matthew Arnold poem :

(18a) Hast | thou yet dealt | him, O Life, thy full measure ?

World, | have thy child|ren yet bow'd at his knee ?

Hast | thou with myr|tle-leaf crown'd him, O Pleasure ?

Crown, | crown him quick|ly, and leave him for me.

But actually it is the second syllable of each line that is strong, and therefore each line begins with two disyllabic feet, as in the second line of Ex. (18).

Tennyson's *The Defence of Lucknow* is in the trisyllabic form which begins and ends with a strong syllable. This form, as I have already said, is the equivalent of the Heptasyllable, and the same conditions accompany it:

- (19) ⁱⁱ Banner of ⁱⁱⁱ England, ^{iv} | not for a ⁱ season, O | ⁱⁱ banner of
 ⁱⁱⁱ England, hast ⁱ | thou |
 ⁱⁱ Floated in ⁱⁱⁱ conquering ⁱ battle or | ⁱⁱ flapt to the ⁱⁱⁱ battle- |
 ⁱ cry ! |
 Never with mightier ⁱ | glory than | when we had rear'd
 thee on ⁱ | high |
 Flying at top of the roofs in the ghastly siege of
 Lucknow—
 Shot thro' the staff or the halyard, but ever we raised
 thee a new,
 And ever upon the ⁱ | topmost roof our | banner of
 England ⁱ | blew. |

A further example of this "truncated" anapestic will be found below at Ex. (26).

iv

When the first syllable of the anapest is stronger than the last, the foot is inverted. But in this metre inversion is not so frequent as in the iambic:

(20) ⁱⁱI | ⁱⁱⁱwas the ⁱchief | of the race—| he had ⁱⁱstrick | en my
ⁱⁱⁱfa | ⁱther dead—

But I gather'd my fellows togeth|er, I swore I would
 strike off his head. . . .

And we came to the Silent Isle | that we never had
 touch'd at before,
 Where a si | lent o | cean al | ways broke | on a si | lent shore,
 And the brooks | *glittered on* | in the light | without
 sound, | and the long | *waterfalls*
 Pour'd | in a thun | derless plunge | to the base | of the
 mount | ain walls,
 And the pop | lar and cy | press unshak | en by storm |
flourished up | beyond sight . . .

TENNYSON, *The Voyage of Maeldune*.

As in the case of the choriambic measure—Chapter XIII., Ex. (3)—the two strong syllables are separated by two weak ones, so here they are separated by four. But when the metre is acephalous, and the flow of the thought continuous, inversion of anapests will sometimes cause the movement to glide into the falling (dactylic) foot:

(21) ^uAnd the ^ubrooks | [—]*glittered on* |
^uin the ^ulight | ^uwithout [—]sound |
 ^uand the ^ulong |
 [—]*waterfalls* | ^u*pour'd in a* |
 [—]*thunderless* | ^u*plunge to the* |
 [—]*base of the* | ^u*mountain walls.* |

Thus rhythmical confusion ensues. The student need not consider inversion as a prosodical feature of Anapestic Metres, but only as a rhetorical or elocutionary.

v

Anapestic refrains are used to round off song-forms :

- (22) Love's a pastime for a king,
 If one be seen in phisnomie.
 But I love well this pot to wring,
 For still methinks one tooth is dry.
Trudge away quickly, and fill the black bowl
Devoutly as long as we bide.
Now welcome ! good fellows, both strangers and all :
Let madness and mirth set sadness aside.
ANON., 1614.
- (23) In Sherwood liv'd stout Robin Hood,
 An archer great, none greater ;
 His bow and shafts were sure and good—
 Yet Cupid's were much better.
 Rob | in could shoot | at ma | ny a hart, | and miss :
 Cu | pid, at first, | could hit a heart of his.
 Hey ! jolly Robin Hood,
 Love finds | out me | as well | as thee |
 To fol | low me to | the green wood. |
ANON., 1609.
- (24) It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green corn-field did pass
 u — u
 In spring time,

^u ^u
 The only pretty ring-time,
 When birds do sing,
Hey ding-a-ding, ding;
 Sweet lovers love the spring.

As You Like It, v. 3.

And conversely, anapestic song-forms pass into iambic sequel :

(25) ⁱⁱ Come | ⁱⁱⁱ away, come | ⁱ away, death, | and in ⁱⁱ sad | cypress
ⁱⁱⁱ let | ⁱ me be laid ; |
 Fly | away, fly | away, breath ; | I am slain | by a fair |
 cruel maid. |
ⁱⁱ My shroud | ⁱⁱⁱ of white, | stuck ^{iv} all | with ⁱ yew, || ⁱⁱ O, | pre-
ⁱ pare it ! |
ⁱⁱ My part | ⁱ of death | no one ⁱⁱ | so true || ⁱⁱⁱ did share it. |

Not | a flow'r, not | a flow'r sweet | on my black | coffin
 let | there be strown ; |

Not | a friend, not | a friend greet | my poor corpse |
 where my bones | shall be thrown : |

A thou | sand thou | sand sighs | to save, || lay | me, O
 where |

ⁱⁱ Sad true | ⁱ lover nev | ⁱⁱ er find | ⁱⁱⁱ my grave, || ⁱ to weep there. |

Twelfth Night, ii. 4.

vi

The four-foot metre, in any of the trisyllabic forms, generally comes home to us as sing-song. The feet are so very precise, and the movement so regular,

that the line tends to break into equal halves. This defect is doubly apparent when the line begins and ends strong and when the lines are self-contained. The following piece at first glance is quite unsatisfactory. The sing-song and jig are almost amusing :

(26) (a) Days of my youth, ye have glided away :

Hairs of my youth, ye are frosted and gray :

Eyes of my youth, your keen sight is no more :

Cheeks of my youth, ye are furrow'd all o'er :

Strength of my youth, all your vigour is gone :

Thoughts of my youth, your gay visions are flown.

Days of my youth, I wish not your recall :

Hairs of my youth, I'm content ye should fall :

Eyes of my youth, you much evil have seen :

Cheeks of my youth, bathed in tears you have been :

Thoughts of my youth, you have led me astray :

Strength of my youth, why lament your decay ?

Days of my age, ye will shortly be past :

Pains of my age, yet awhile you can last :

Joys of my age, in true wisdom delight :

Eyes of my age, be religion your light :

Thoughts of my age, dread ye not the cold sod :

Hopes of my age, be ye fix'd on your God.

ST GEORGE TUCKER, *c.* 1750-1827.

Each line has ten syllables. The break in the middle foot is uniform, dividing the line into four syllables and six.

The key to the effect the poet intended is, that the strong points of the line are the first, seventh, and

last syllables, and that the third foot shall be heavily packed, its "light" rising syllables having weight of sound and substance and thereby retarding the facile movement :

- (b) Eyes of my youth, *your keen* sight is no more.
 Thoughts of my youth, *your gay* visions are flown.

The student may prefer to place pieces of this kind among dactyls.

vii

Modern Free Iambic need not be illustrated here for the student, despite its beauty and importance, for the reason that it can be found in large quantities in any book of nineteenth-century poetry. Swinburne should be first sought for, and then Shelley. The student will quickly find that Keats and Wordsworth are at their greatest in weighty iambic movements.

And this development of the old Comic Iambic, wherein the writer uses disyllabic and trisyllabic elements at will, is better studied after we have learned to understand Trisyllabic Equivalence and the matters hinted at in the last two chapters of the present book. The verse moves by stress, and is held together by stress ; and its phrasing and rhythmical articulation demand a well-developed consciousness in writer, reader, and analyst. Therefore I give two short passages only for immediate observation, and these for little more than the sake of completeness :

- (27) And when evening descended from Heaven above,
 And the Earth was all rest, and the air was all love,
 And delight, though less bright, was far more deep,
 And the day's veil fell from the world of sleep,

And the beasts, and the birds, and the insects were
drowned

In an ocean of dreams without a sound ;
Whose waves never mark, though they ever impress
The light sand which paves it, consciousness ;

(Only overhead the sweet nightingale
Ever sang more sweet as the day might fail,
And snatches of its Elysian chant
Were mixed with the dreams of the Sensitive Plant) :—

The Sensitive Plant was the earliest
Upgathered into the bosom of rest ;
A sweet child weary of its delight,
The feeblest and yet the favourite,
Cradled within the embrace of Night.

SHELLEY, *The Sensitive Plant*, i. 98-114.

Shelley's piece is made weighty by the heavily packed initial feet, and by the frequent heavy middle syllable :

Only ov | er head | the sweet night | ingale.

My second illustration in the genuine comic iambic :

- (28) O, terribly proud was Miss MacBride,—
The very personification of pride,
As she minced along in fashion's tide
Adown Broadway (on the proper side,)
When the golden sun was setting.
There was pride in the head she carried so high—
Pride in her lip, and pride in her eye ;
And a world of pride in the very sigh
That her stately bosom was fretting. . . .

A courtly fellow was dapper Jim,
Sleek and supple, and tall and trim,
And smooth of tongue as neat of limb;
 And maugre his meagre pocket,
You'd say from the glittering tales he told
That Jim had slept in a cradle of gold,
 With Fortunatus to rock it.

Now dapper Jim his courtship plied
(I wish the fact could be denied)
With an eye to the purse of old MacBride,
 And really nothing shorter. . . .

JOHN G. SAXE.

The student will now find it interesting to refer to the piece of metricised prose on page 6.

CHAPTER XIX

DACTYLIC VERSE

THERE are in English poetry several kinds of dactylar form. Some are imitations of Greek and Latin metres ; others are a rough-and-ready (but very effective) development from these imitations ; while others are well-nigh as native to the genius of our poetry as is the anapestic. The student, while still in his first preliminary observation of English prosody, may ignore all such distinctions, and accept as simply Dactylar any trisyllabic metre of which the foot is—or may be assumed to be—falling.

i

Trochees and spondees take the place of dactyls. Cadential feet are sometimes without their two short syllables. The feet are rarely self-contained :

ii		iii		i		ii
(1) (a)	Low-flowing	breezes are	roaming the	broad valley	:	
	iii		i			
	dimmed in the	gloaming	:			
	Thoro' the	black-stemmed	pin	only the	far river	:
	shines	. . .				

TENNYSON, *Leonine Elegiacs*.

(b) Winds creep, dew

falls chilly : in her first sleep earth

breathes stilly.

Ib.

- (2) ⁱⁱSea-kings' | ⁱdaughter from | ⁱⁱover the | ⁱⁱⁱsea, Alex|ⁱandra !
 Saxon and | Norman and | Dane are | [—]we,
 But | [—]all of ^uus | ^uDanes in our | welcome of | thee, Alex|andra !
 TENNYSON, *A Welcome to Alexandra*.

Few pieces in dactylar metres fail to take here and there a rising syllable in the first foot of a phrase or line. And the catalexis may appear in each measure of a line :

- (3) Utter your | jubilee, | steeple and | spire !
 Clash, ye | bells, in the | merry March | air !
 Flash, ye | cities, in | rivers of | fire !
 Rush to the | roof, sudden | rocket, and | higher
 Melt into | stars for the | land's de | sire !
Roll and re | joice, | jubilant | voice,
 Roll as a | ground-swell | dash'd on the | strand,
 Roar as the | sea when he | welcomes the | land.
 TENNYSON, *A Welcome to Alexandra*.

The following piece of light dactylic shows the character of overflow and phrasing in this metre. Each "thought-motive" is printed in alternate roman and italic type :—

- (4) Here we go | off *on the* | *London* and | Birmingham,
 Bidding a | dieu *to the* | *foggy* me | *tropolis* !
 Staying at | home *with the* | *dumps* is con | firming 'em—
 Motion and | mirth *are a* | *fillip* to life.
 G. D., *Railway Dactyls*.

And the following lines from Coleridge show the free adaptation to English of the classical models the student will find analysed in books on Latin verse:—

- (5) William, my teacher, my friend! dear William and dear Dorothea!

Smooth out the folds of my letter, and place it on desk
or on table;

Place it on table or desk; and your right hands loosely
half-closing,

Gently sustain them in air, and extending the digit
didactic,

Rest it a moment on each of the forks of the five-forked
left hand,

Twice on the breadth of the thumb, and once on the
tip of each finger;

Read with a nod of the head in a humouring recitativo;
And, as I live, you will see my hexameters hopping
before you.

This is a galloping measure; a hop, and a trot, and a
gallop.

All my hexameters fly, like stags pursued by the stag-
hounds,

Breathless and panting, and ready to drop, yet still flying
onwards,

I would full fain pull in my hard-mouthed runaway
hunter;

But our English Spondeans are clumsy but impotent curb
reins;

And so to make him go slowly, no way have I left but
to lame him.

A dactyl, being as a three-beat motive, has its primary accent on the first syllable and its secondary accent (if it have this) on either the middle or end syllable :

- | | | | | |
|-----|-----|--------------------------|-----|-------------------------|
| (6) | (a) | Low ^ˈ flowing | (b) | Birmingham ^ˈ |
| | | Far river | | (me)tropolis |
| | | Broad valley. | | jubilant. |
| | | Ex. (1) above. | | Exs. (4) and (3). |

To the English mind, many dactyls of the former kind have actually a stronger accent in the middle than in the beginning. We speak of a "far *river*" and of a "broad *valley*"; not of a "*broad valley*" or a "*far river*." Thus (as we shall see later in the present chapter) we may have a type of inversion which gives something of an Amphibrach for a dactyl.

The metre which the student will find most profitable for his exercises is the four-foot line, which rimes as shown in Exs. (7) to (9) and (15). The four-foot may be part of a six-foot or of a seven-foot :

- (7) Over the ⁱⁱball of it, | ⁱpeering and ⁱⁱprying,
 How I see [^]all of it, [^]Life there, [^]outlying !
 Roughness and ⁱⁱsmoothness, | shine and de ⁱfilement,
 Grace and uncouthness : one reconcilement.
 BROWNING, *Pisgah-Sights*, i., stanza 1.

- (8) Could I but live again, twice my life over,
 Would I once strive again ? Would I not cover
 Quietly all of it—greed and ambition—
 So, from the pall of it, pass to fruition ?
Ib., ii., stanza 1.

(9) Tell me, thou | bonny bird, | when shall I | marry me?

When six braw gentlemen kirkward shall carry ye.

SCOTT.

We have to learn that this is a rhythm of great strength, wide variability, and spaciousness. It is therefore not neat and precise, but, on the contrary, capable of extreme roughness. Let the student read as with an ascent to the fourth syllable, which syllable must be struck sharply: from it the next two syllables float like a streamer (this, of course, where the second foot is trisyllabic). Then strike the two following strong points with approximately equal force.

The six-foot line, which is formed of a pair of three-foot phrases, may rime or not in each phrase:

(10) ⁱⁱNightingales | ⁱⁱⁱwarbled with | ⁱout, with | ⁱⁱin was | ⁱⁱⁱweeping
for | ⁱthee:

Shadows of | three dead | *men* | walk'd in the | garden
with | me,

Shadows of | three dead | *men* and | thou wast | one of
the | three.

Nightingales | sang in his | *woods*: the | Master was |
far a | way:

Nightingales | warbled and | *sang* of a | passion that |
lasts but a | day;

Still in the | house in his | *coffin* the | Prince of |
courtesy | lay.

TENNYSON, *In the Garden at Swainston*.

(11) This is the | spray the Bird | *clung to*, | making it | blossom
 with | pleasure,
 Ere the high | tree-top she | *sprung to*, | fit for her | nest
 and her | treasure.

Oh, what a | hope beyond | measure
 Was the poor | spray's, which the | flying feet | hung to,—
 So to be | singled out, | built in, and | sung to !

BROWNING, *Misconceptions*.

Let your idea of the Abstract Form of the three-foot line be a similar rise from ii to iii, and a sense of equal force in iii and i. The foot iii by nature can hold a mass of sound, because it admits what musicians call *ritenuto*, or *allargando*, or *rubato*.

The French have given the name "polymetre" to poetry which, like that of Whitman's, proceeds by lines of arbitrary length. The name is not well applied, because the essence of such free poetry is that the lines shall not be measured—that is, shall not be metrical. The poem *Kapiolani* of Tennyson is written in unrimed dactyls, the lines strictly metrical but of varying lengths :

(12) When from the | ⁱⁱⁱterrors of | ⁱNature a | ⁱⁱpeople have |
ⁱⁱⁱfashion'd and | ⁱworship a | ⁱⁱspirit of | ⁱevil, |
ⁱⁱBlest be the | ⁱVoice of the | ⁱⁱTeacher who | ⁱcalls to them |
ⁱⁱ"Set yourselves | ⁱfree." |

Noble the Saxon who hurl'd at his idol a valorous weapon
 in olden England !

Great and greater, and greatest of women, island heroine,
 Kapiolani,
 Clomb the mountain, and flung the berries, and dared
 the Goddess, and freed the people
 Of Hawa-i-ee ! . . .

The seven-foot line is generally a four and a three :

(13) ⁱⁱWhere are the ⁱⁱⁱjoys I have | ^{iv}met in the ⁱmorning, that ||
ⁱⁱdanced to the ⁱⁱⁱlark's early ⁱsong ? ||

Where is the peace that awaited my wand'ring at evening
 the wild woods among ?

No more a-winding the course of yon river, and marking
 sweet flow'rets so fair ;

No more I trace the light footsteps of Pleasure, but
 Sorrow, and sad sighing Care.

BURNS, *Fair Jenny*.

The dactyl is related to the trochee in the way the
 anapest is to the iambus :

(14) ⁱⁱⁱFifty ⁱtimes the ⁱⁱrose has | ⁱflower'd and ⁱfaded, |
 Fifty times the golden harvest fallen,
 Since our Queen assumed the globe, the sceptre. . . .

ⁱⁱYou, the ⁱⁱⁱMighty, the ⁱFortunate,
 You, the Lord-territorial,
 You, the Lord-manufacturer,
 You, the hardy, laborious
 Patient children of Albion,

You, Canadian, Indian,
 Australasian, African,
 All your hearts be in harmony,
 All your voices in unison,
 Singing *Hail to the glorious,*
Golden year of her Jubilee!

TENNYSON, *On the Jubilee of Queen Victoria.*

ii

I return to that form which I have recommended as the best for the student to practise in—Ex. (7). This is a notable English form, though not extensively used :

(15) ⁱⁱGod save our ⁱⁱⁱgracious King, | ^{iv}long live our ⁱnoble
 King, || ⁱⁱGod save the ⁱKing.

Send him vic | torious, | happy and | glorious, | long to
 reign | over us : || God save the | King.

The rime in the first measure of each pair of measures is trisyllabic in Exs. (7) and (8). But it is a peculiarity of this dactylar form that a monosyllabic rime satisfies ; and this despite the circumstances that the rime is in the weak part of the foot :

(16) O Lord, our | God, *arise*,
 Scatter his | *enemies*
 And make them | fall.
 Confound their *politics*,
 Frustrate their | *knavish tricks* :
 On thee our | hopes we *fix*—
 God save us | all.

All pieces in this typical English metre avail themselves here and there of the single rime. The Browning

poems—Exs. (7) and (8)—also the great poem by Tom Hood called *The Bridge of Sighs*, are comparatively exceptional.

- (17) God bless our native land !
 May Heav'n's protecting hand
 Still guard her shore ;
 May peace her sway extend,
 Foe be transformed to friend,
 And Britain's power depend
 On war no more.

W. E. HICKSON.

- (18) Bird of the *wilderness*, blithesome and *cumberless*,
 Light be thy matin o'er moorland and lea ;
 Emblem of *happiness*, blest be thy *dwelling-place*—
 O to abide in the desert with thee.

JAMES HOGG.

- (19) Cannon to *right of them*, cannon to *left of them*,
 Cannon in *front of them* volley'd and thunder'd ;
 Storm'd at with *shot and shell*, boldly they *rode and well*
 Into the jaws of Death, into the *mouth of Hell*
 Rode the six hundred.
 Flash'd all their *sabres bare*, flash'd as they *turn'd in air*
 Sabring the *gunners there*,
 Charging an army, while all the world wonder'd :
 Plunged in the *battery-smoke* right thro' the *line they broke*
 Cossack and Russian reel'd from the *sabre-stroke*
 Shatter'd and sunder'd.

Then they rode | back, but not | not the six | hundred.

TENNYSON.

- (20) While larks, with *little wing*, fanned the pure air,
 Tasting the *breathing spring*, forth I did fare ;
 Gay the sun's *golden eye*
 Peep'd o'er the *mountains high* ;
 Such thy morn ! *did I cry*,
 Phillis the fair.

BURNS, *Phillis the Fair*.

- (21) (a) Had I a cave on some wild distant shore,
 Where the winds howl to the waves' dashing roar ;
 There would I *weep my woes*,
 There seek my *lost repose*,
 Till grief my *eyes should close*,
 Ne'er to wake more.

BURNS, *Had I a Cave*.

- (b) Erin, the tear and the smile in thine eyes
 Blend like the rainbow that hangs o'er thy skies !
 Shining through sorrow's stream, saddening through
 pleasure's beam,
 Thy suns with doubtful gleam weep when they rise.

 Erin, thy silent tear never shall cease ;
 Erin, thy languid smile ne'er shall increase
 Till, like the rainbow's light, thy various tints unite,
 And form in heaven's sight one arch of peace.

MOORE, *Irish Melodies*.

The student may contemplate form and substance in this song of Moore's, and—becoming a critic—decide whether or no they agree. And then he may take up the next piece, which will be found in modern anthologies :

(22) “ And for myself,” quoth he,
 “ This my full rest shall be :
 England ne’er mourn for me
 Nor more esteem me.
 Victor I will remain
 Or on this earth lie slain,
 Never shall she sustain
 Loss to redeem me.” . . .

Warwick in blood did wade,
 Oxford the foe invade,
 And cruel slaughter made
 Still as they ran up ;
 Suffolk his axe did ply,
 Beaumont and Willoughby
 Bare them right doughtily,
 Ferrers and Fanhope . . .

DRAYTON, *At Agincourt*.

In the explanatory note appended to Ex. (11) it was said that foot iii of the form ii iii i could carry a mass of sound. The remark applies to the foot i of the form ii i—that is, to the form of *God save the King*, Exs. (15) to (22). This is the prime fact of the metre, and it justifies the matter of the monosyllabic rime and the other matters now to be described.

iii

As the student studies the poem of Michael Drayton’s, doubt will assail him. He will encounter passages that seem to be ordinary straightforward iambic (with occasional inversion):

(23) (a) The Duke | of York | so dread | the ea | ger va | ward
 led | . . .

(b) When down their bows they threw, and forth their
 bilbos drew,

And on the French they flew, not one was tardy ;
 Arms were from shoulder sent ; scalps to the teeth
 were rent ;
 Down the French pea sants went—our men were
 hardy.

Even the National Anthem seems now to be in this pseudo-iambic :

(24) God save | our grac ious King, | long live | our no ble
 King | . . .

Thy choic est gifts | in store | on him | be pleased | to
 pour, | long may | he reign :

May he defend our laws, and ever give us cause to sing
 with heart and voice, "God save the King."

And in the case of the rimes "victorious-glorious" we discover (while scanning iambically) no greater problem than that of the weak end-foot illustrated in Chapter XII., Ex. (14), etc.

Now here is no confusion of forms. We know by our developed rhythmical sense that these dactylar measures are not three-foot iambic phrases, because they do not *feel* iambic. When we sing the lines (as *God save the*

King to its tune, and as the Burns pieces, Exs. (20) and (21), to the tune of *Robin Adair*, for which they were written) we retain the dactylar beat inflexibly, driven thereto by the superior force of musical time. When we speak the lines, we similarly retain the dactylar beat in many measures that, by themselves, might strike us as iambic; and we retain the proper beat because the established rhythm persists in our consciousness. But where we find it intolerable to strike an accent on a weak syllable just because it happens to be in the strong place of the foot, we make that inversion hinted at above in Ex. (6) (a): our prosodical scanning reveals an Amphibrach. Thus the two-foot measure itself becomes the compound motive of Amphibrach-Amphimacer (see p. 21), syncopated over the familiar beats of dactyls:

(25) (a) Cannon to right of them, cannon to left of them,

Cannon behind them volley'd and thunder'd ;

Storm'd at with ∣ shot and shell, ∣ *while* ^u *horse* ^u *and* ∣ *hero*
fell,

They that had fought so well,

Came thro' the jaws of Death, back from the mouth
of Hell,

All that was left of them, left of six hundred.

(b) Winds creep ; ∣ dews fall ∣ chilly : in ∣ *her* ^[] *first* *sleep* ∣
earth breathes ∣ stilly.

Ex. (1) (b).

This is a noble syncopation. In musical language, it imposes three minims upon two dotted minims—a $\frac{3}{2}$ upon a $\frac{6}{4}$. Its fine iambic parallel will be found in the poem by Gerald Cumberland given in Chapter XIII., Ex. (40).

The formal rule for the English two-foot dactyl is:

1. The first foot shall be accented on the first syllable, and it shall have a secondary accent on the middle syllable (if it have a secondary accent at all).

2. The second foot shall be as an Amphimacer—that is, with a secondary accent on the end-syllable.

As we have just seen, the first foot by power of syncope may be strong in the middle syllable only. It may also be an amphimacer, like its companion :

(26) (a) $\overline{\text{Half}}^{\text{U}} \text{a} \overline{\text{league}}, \vdots \text{half a league},$
 Half a league \vdots onward.

(b) Round about, | round about ; | in a fair | ring a !
 Thus we dance, thus we dance, and thus we sing a !
 Trip, and go to and fro, over this green a !
 All about—in and out—over this green a !

ANON., 1614.

The first foot of the measure will be amphimacer when (*a*) it is the third foot of a four-foot metre, and when (*b*) its companion is catalectic :

(c) Clash, ye | bells, in the | ^umerry ^uMarch | air.

Ex. (3).

(d) Could I but $\ddot{\text{live}}$ again, | twice my life $\ddot{\text{over}}$.
Ex. (8).

The choriambic opening of iambic lines—Chapter XIII., Ex. (3)—is sometimes defined by prosodists as a monosyllabic first foot and an anapestic second foot.

See below, Ex. (29). Let us—for the sake of determining finally the difference between disyllabic and trisyllabic metres—scan an iambic line in the falling foot, making a dactyl followed by trochees :

- (27) $\overset{3}{\text{Hee}}$ $\overset{4}{\text{for}}$ $\overset{5}{\text{God}}$ | $\overset{1}{\text{only}}$, || $\overset{3}{\text{shee}}$ $\overset{4}{\text{for}}$ | $\overset{5}{\text{God}}$ $\overset{6}{\text{in}}$ | $\overset{1}{\text{him}}$.

Chapter XIII., Ex. (6).

At once the movement changes character ; a new atmosphere spreads around : and we see that Syncopation of the normal accent is a vital quality of the iambic form.

- (28) For contemplation $\overset{\wedge}{\text{hee}}$ and valour form'd,
 For softness $\overset{\wedge}{\text{shee}}$ and sweet attractive Grace,
 $\overset{\wedge}{\text{Hee}}$ for God only, $\overset{\wedge}{\text{shee}}$ for God in him :
 His fair large Front and eye sublime declar'd
 $\overset{\wedge}{\text{Absolute}}$ rule ; and Hyacinthin Locks
 Round from his parted forelock manly hung
 $\overset{\wedge}{\text{Clustering}}$, but not beneath his shoulders broad :
 $\overset{\wedge}{\text{Shee}}$ as a vail down to the slender waste
 Her unadorn'd golden tresses wore
 Disshevel'd . . .

P. L., iv. 297-306.

Here I give an iambic poem where every line opens with a strong syllable. In the general conditions obtaining in this song, the first foot is genuinely acephalous, or *minus*-short, and the second foot is

anapestic. But still artificially scanning for our present special purpose in falling feet, I ask the student to read the first six syllables in the dactylar form of

“Follow,” and $\bar{\text{u}}$ up the hill

and to read the remaining four syllables in the iambic rhythm. After making this experiment, he will read the lines in their natural rising rhythm :

(29) $\bar{\text{D}}$ ear, $\bar{\text{i}}$ f $\bar{\text{y}}$ ou $\bar{\text{c}}$ hange, $\bar{\text{I}}$ ’ll $\bar{\text{n}}$ e|ver choose $\bar{\text{a}}$ gain :

Sweet, if you shrink, I’ll ne|ver think of love :

Fair, if you fail, I’ll judge | all beau | ty fain :

Wise, if too weak, more wits I’ll never prove.

Dear, Sweet, Fair, Wise, change, shrink not, be not weak,

And, on my faith ! my faith shall never break.

Earth with her flow’rs shall sooner Heav’n adorn :

*Heav’n her bright stars through earth’s dim globe shall
move :*

Fire heat shall lose, and frosts of flames be born :

Air, made to shine, as black as hell shall prove :

*Earth, Heav’n, Fire, Air, the world transform’d shall
view,*

Ere I prove false to faith, or strange to you.

ANON., 1597. From DOWLAND.

The transition from triple time to duple is made by giving two syllables to a single beat, as in the case of the choriambic poems in Chapter XXII., Exs. (1) and (2) :

ⁱⁱ_i ⁱ_i ⁱⁱ_i ⁱ_i
 | Dear, if you | change I'll *nev*|*er* choose | again.

The proper rhythm of the piece is :

² ⁱⁱ₃ ⁱ_i ⁱⁱ₃ ⁱⁱⁱ₅ ⁱ₆
 . . . Dear, | if you change, | I'll *nev* | *er* choose | again.

We have poems belonging to our Elizabethan period which at first seem to be in iambic with feminine close, but which in many places read better in the dactylic of Drayton's *Agincourt*. Thus the student, in writing to this form, may freely use at will three iambic or two dactylar feet. Yet he should be warned that the Elizabethans probably read all poems of this kind in continuous dactyls, whatever the character of the first syllable :

(30) ⁱⁱ O, what a plague is love ! ⁱⁱⁱ how shall I ^{iv} bear it ? ⁱ

She will inconstant prove—I greatly fear it.

She so torments my mind that my strength faileth

And wavers with the wind as a ship saileth.

Please her the best I may, she loves still to gainsay :

Alack, and well-a-day ! Phillada flouts me. . . .

She hath a clout of mine, wrought with blue coventry,
Which she keeps for a sign of my fidelity :

But, i'faith, if she flinch, she shall not wear it ;

To Tib, my other wench, I mean to bear it.

And yet it grieves my heart, so soon from her to
part ;

Death strike me with his dart ! Phillada flouts me. . . .

(b) And on | the ta|bles ev | ery clime | and age
Jumbled | togeth|er; celts | and cal | umets,
Claymore | and snow|shoe, toys in lava, fans
 Of sandal, amber, ancient rosaries,
 Laborious Orient ivory, sphere in sphere . . .

TENNYSON, *The Princess*, Prologue.

The student may refer to the inversion of trochaic feet—Chapter XVII., Ex. (4)—and consider the similarity of—

(c) | Sheep are | cropping | the slant | grass and . . .
 choral | silence, | the hills | look you . . .
 | brav'd the clay | more in vain : | buckler . . .

This inversion, as that shown in Chapter XVIII., Ex. (18), is ambiguous in prosody; and we certainly decide to drive the word “claymore” awry, accenting its second syllable. Yet the student must consider the rhythm of the following:—

(32) Near to the | silver Trent, | Sirena | dwelleth;
 She to whom Nature lent all that excelleth;
 By which the Muses late and the neat Graces
 Have for their greater state taken their places,—
 Twisting an anadem, wherewith to crown her;
 As it belong'd to them most, to renown her.

On thy bank | *in a rank* | let thy swains | sing her,
 And with their music along let them bring her.

DRAYTON.

The particular dactylic measure we are considering is one of the rhythms of poetry that have not progressed far from the rhythm of music with which they grew up. The truth of this statement is to be felt even in Tom Hood's beautiful chant-like *The Bridge of Sighs*:

- (33) One more unfortunate, weary of breath,
 Rashly importunate, gone to her death!
 Take her up tenderly, lift her with care;
 Fashion'd so slenderly, young, and so fair!

Also in the following:—

- (34) When like the | early rose, | Eileen A. | roon!
 Beauty in childhood blows, Eileen Aroon!
 When, like a diadem, buds blush around the stem,
 Which is the fairest gem?—Eileen Aroon!

GERALD GRIFFIN, 1803-1840.

Therefore the student of verse-making must not try to express in this metre any thought or feeling that is not either of extreme lyrical nature or of the nature of the descriptive and heroic pieces by Tennyson, Drayton, and Hogg that have been quoted from in this chapter.

From this general statement must be excepted the humorous dactyl, of which an illustration was given early in this chapter—Ex. (4). A further illustration from Tom Moore will serve to show in addition how readily a line acquires a syllable from the line preceding it:

- (35) Boy! tell the cook that I hate all nick-nackeries,
 Fricasses, vol-au-vents, puffs, and gim-crackeries.

Six by the Horse-Guards ! old Georgy is late !
But come ! lay the table-cloth—'zounds ! do not wait
Nor stop to inquire, while the dinner is staying,
At which of his places old Rose is delaying !

Oliver Wendell Holmes wrote a poem wherein he blended the form of the *Lock the Door, Lariston*, piece of James Hogg and the form of the Burns songs. The poem is entitled *Lexington*. I quote three stanzas, and the student will decide whether or not form and substance agree :

- (36) Slowly the mist o'er the meadow was creeping,
Bright on the dewy buds glisten'd the sun,
When from his couch, while his children were sleeping,
Rose the bold rebel and shoulder'd his gun.
 Waving her golden veil
 Over the silent dale
Blithe look'd the morning on cottage and spire ;
 Hush'd was his parting sigh,
 While from his noble eye
Flash'd the last sparkle of Liberty's fire. . . .
- Gayly the plume of the horseman was dancing,
Never to shadow his cold brow again ;
Proudly at morning the war-steed was prancing,—
Reeking and panting he drops on the rein ;
 Pale is the lip of scorn,
 Voiceless the trumpet-horn,
Torn is the silken-fring'd red cross on high ;
 Many a belted breast
 Low on the turf shall rest,
Ere the dark hunters the herd have pass'd by.

Snow-girdled crags where the hoarse wind is raving,—
 Rocks where the weary floods murmur and wail,—
 Wilds where the fern by the furrow is waving,—
 Reel'd with the echoes that rode on the gale ;
 Far as the tempest thrills
 Over the darken'd hills,
 Far as the sunshine streams over the plain,
 Rous'd by the tyrant band,
 Woke all the mighty land
 Girded for battle, from mountain to main. . . .

vi

The dactylar rhythm succeeds in the refrain of songs upon both iambic and trochaic metres :

- (37) Where the bee sucks, there lurk I :
 In a cowslip's bell I lie ;
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now,
 Under the blossom that hangs on the bough.
Tempest, v. 1.

- (38) We take no thought, we have no care,
 For still we spend and never spare :
 Till of all money our purse is bare
 We ever toss the pot.
 Toss the pot, toss the pot, let us be merry,
 And drink till our cheeks be as red as a cherry.
ANON., 1614.

- (39) Where Sin, sore-wounding, daily doth oppress me,
 There Grace, abounding, freely doth redress me ;
 So that, resounding, still I shall confess Thee
Father of Mercy.

But here the dactyl is but a substitution for the normal trochee.

- (40) *Song of the Morning Star to Lucifer*

Mine ⁱⁱorb | ⁱⁱⁱed im | ⁱage sinks | . . . ⁱⁱback from thee, |
ⁱback from thee, |

As thou art fallen, methinks, back from me, back from
 me.

O [']my light-bearer, [']could [']another [']fairer [']lack to thee,
[']lack to thee |

Ah, ah, Heosphoros !

I loved thee with the fiery love of stars
 Who love by burning, and by loving move,
 Too near the throned Jehovah not to love.

Ah, ah, Heosphoros !

Their brows flash fast on me from gliding cars,
 Pale-passioned for my loss.

Ah, ah, Heosphoros.

E. B. B.,

A Drama of Exile, 810-824.

CHAPTER XX

TRISYLLABIC EQUIVALENCE: (a) IN IAMBIC VERSE

i

EQUIVALENCE or Substitution in iambic feet provides some other group of syllables than the normal rising pair. Anapestic equivalence is the substitution of anapests for iambs:

(1) (a) Since first | I saw | your face | $\overset{\text{U}}{I} \overset{\text{U}}{\text{r}} \overset{\text{—}}{\text{e}} \text{sol} \text{ved}$ |

To honour and renown $\overset{\text{U}}{\text{y}} \text{e}$:

$\overset{\text{U}}{\text{I}} \text{f}$ $\overset{\text{—}}{\text{n}} \text{ow}$ | I be | disdain | ed $\overset{\text{U}}{I} \text{wish}$ |

My heart had never known ye. . . .

(b) The sun, whose beams most glor | ious are |

Rejecteth no beholder . . .

ANON., 1607.

(2) (a) But pause, my Soul, and study—ere thou fall

On ac | cident | al joys | — the essen | tial.

DONNE.

(b) $\overset{\text{—}}{\text{Hap}}$ | $\overset{\text{U}}{\text{py}}$, $\overset{\text{—}}{\text{hap}}$ | $\overset{\text{U}}{\text{py}}$ $\overset{\text{U}}{\text{they}}$, $\overset{\text{—}}{\text{that}}$ | $\overset{\text{U}}{\text{in}}$ $\overset{\text{—}}{\text{hell}}$ |

Feel not | the world's | despite. |

ANON., 1600. Cf. Ex. (3).

(c) Infern | al cares | affright | ed with | my dole | $\overset{\text{U}}{\text{ful}}$

$\overset{\text{U}}{\text{accenting.}}$

ANON.

- (d) Or pack | to their | old play | fellows. These, | I take't |
Henry VIII., i. 2, 33.

The trisyllable frequently lightens the movement; but we must at once understand that it may add further to the weight of a heavy rhythm:

- (3) *Never* ^u ^u [—] may | *my* ^u [—] *woes* | *be* ^u ^u [—] *reliev* ^u ^u [—] *ed* ^u ^u [—] *since* ^u ^u [—] *pi* | *ty* ^u ^u [—] *is* ^u ^u [—] *fled*, |
And tears | and sighs | and groans |
My ^u ^u [—] *wea* | *ry* ^u ^u [—] *days* | *of* ^u ^u [—] *all* ^u ^u [—] *joys* | *have* ^u ^u [—] *de* | *prived*. |
From ^u ^u [—] *the* ^u ^u [—] *high* | *est* ^u ^u [—] *spire* | *of* ^u ^u [—] *content* | *ment* ^u ^u [—] *my* ^u ^u [—] *for* | *tune*
is ^u ^u [—] *thrown*, |
And fear | and grief | and pain |
For my | deserts | *are* ^u ^u [—] *my* ^u ^u [—] *hopes* | *since* ^u ^u [—] *hope* | *is* ^u ^u [—] *gone*. |
ANON., 1600. FROM DOWLAND.

The student must give the anapest to the more natural place, thought being taken as to the character of the words and the general rhythmical progression of the line. Thus one of the following scansion is incorrect:—

- (4) (a) . . . and glor | y he | receives
Promis ^u ^u [—] *cuous* | *from* ^u ^u [—] *all* ^u ^u [—] *Na* | *tions*, Jew, | or Greek.
(b) *Promis* ^u ^u [—] *cuious* ^u ^u [—] *from* | *all* ^u ^u [—] *Na* | *tions*, Jew, | or Greek.
P. R., iii. 118.

Two consecutive trisyllables are usually of different character:

- (5) And praise | *the* ^u ^u [—] *invis* | *ible* ^u ^u [—] *u* | *nivers* | al Lord.
TENNYSON, *Ode, International Exhibition*, i.

Therefore of the following alternative analyses, (a) is the more pleasing; first for the rule just given, and secondly for the fact that in this speech bachelor and maid are one idea, not two ("beseems such as us two"):

(6) (a) Becomes | a vir|tuous bach|elor | and a maid.

(b) Becomes | a vir|tuous bach|elor and | a maid.

M. N. D., ii. 2, 59.

Trisyllables are less frequent in the end-foot of iambic metres than elsewhere.

Despite the intrusion of another particle, the foot remains duple as regards number of beats. The extra syllable glides into the time of one of the beats; or else there is a distribution of three syllables over the time of two beats.

The distribution may be into aliquot portions or not. We cannot distinguish these refined points in prosody; and for convenience of observing the different kinds of anapests, we will assume that all are of the sort that slip a syllable into the time of a beat already occupied in the normal way of iambic metre.

ii

The anapest which lightens the movement, is that which represents a self-contained foot and of which the first two syllables are light:

(7) ⁱⁱ ⁱⁱⁱ ^{iv} ⁱ
Or if | my hands | have stray'd | but a touch. |
2 3 4 1 2 3 4 1

The anapest which adds to the weight of the movement, is that where the first syllable is phrased back into the preceding foot:

(8) If I | ^uadmire | [—]or praise | ^uyou too much. |

The phrasing compels a pause, or at least an articulation that holds up the time. When the last two syllables of the anapest are weighty (with the weight of a Rising Spondee), the retarding of time is very marked :

- (9) Heav'ns with | *my cry* | ^u*ing* ^Λ*grown deaf* | and dis | con-
tented.

Sometimes the pause draws attention to the extreme significance of what is being said. The general movement will already have been made heavy in a preceding line :

- (10) Rocks, Caves, Lakes, Fens, Bogs, Dens, and shades of
death,

A Universe of death, which God by curse

Creat | ed *evil*, | *for ev* | il on | ly good,

Where all life dies, death lives, and nature breeds,

Perverse, all monstrous, all prodigious things,

Abom | inab|le, | inut | terab | le, and worse

Than Fables yet have feign'd, or fear conceiv'd,

Gorgons and Hydras, and Chimeras dire.

P. L., ii. 621-628.

When speaking these anapestic feet under control of a clear sense of two-beat time, we say the first syllable of the anapest in the time of the strong syllable preceding :

- (11) (a) Creat | ed *evil*, | for ev | il on | ly good.
3 4 1 2 1 2 3 4 1

(b) Abom | inab|le, | inut | terab|le, | and worse.

- (c) Far otherwise th'inviolable Saints
 In Cubic Phalanx firm advanc't entire,
 Invulnerable, impenitrably arm'd :
 Such high advantages thir innocence
 Gave them above thir foes.

P. L., vi. 398-402.

Therefore the student may have a desire to scan that syllable within the preceding foot, making an amphibrach. There is no objection to this, especially when the word affected is one which—like the words *flower*, *spirit*, *heaven*, *even*, and so forth—can be treated in ordinary iambic movement as a monosyllable :

- (12) (a) Thou'rt older, | and colder | of spirit | and blood, |
 than I.

SWINBURNE, *Marino Falieri*, iii. 1.

The prosodically awkward word “extraordinary” must be scanned according to our pronunciation of it. Assuming we do not carry the last accent to the end vowel, and assuming that we desire to show the extra-metrical syllable in the foot from which it takes its time, we should scan the following line,

- (b) To something extraordinary, my thoughts.

Samson Agonistes, 1383.

thus :

- (b) To some | thing ex|traord | ^{u — u}inary | my thoughts.

I recommend the student to retain the anapestic foot, partly in order to be consistent, and partly to bring variety into the nature of that foot itself. There is—to the trained eye—more truth and fluency in iambic

and anapestic scanning, than in such scanning intermingled with amphibrachs :

(c) In Him | that mak | *eth and hold* | eth you | so still.

Wyatt probably said "mak'th," but we do not.

A syllable which loses individuality by having its vowel struck out is clearly drawn back into the time of the preceding strong syllable :

(13) I | have sworn't. | My lord, | my lord, | Lord Hamlet !

This is called "eliding." It was practised largely from the time of Milton to the beginning of the nineteenth century. Modern poets do not regard it seriously. They would not write as follows :—

(14) . . . no lover has that power
 ^(a)
 T'enforce a desperate amour,
 ^(b)
 As he that has two strings to's bow,
 And burns for love and money too.

Hudibras.

In the first elision of this highly moral thought by Samuel Butler, (a), the two short syllables of the anapest are brought into a fictional unity.

Once Milton provided the following curious scansion :

(15) The blood | *t' and guile* | ful man | God doth | detest.
 Psalm v.

Elision is an intricate and important subject—in prosody if not in the actual delivery of verse. It was wrought by Milton into an elaborate science, some of the principles of which have defied the efforts of English prosodists to elucidate. The student need not concern himself with this matter until he has advanced beyond the stages of the present elementary outline of verse—

rhythm. He will find it more grateful—as being in agreement with modern methods—to articulate all syllables in poetry, except in certain conditions that are to be described in a moment. The Rev. H. J. Todd wrote thus in 1818:

“These elisions are now little regarded. Indeed the excessive brevity of the syllables, that is, of the second *a* in *avarice*, the second *e* in *temperance*, as also of the second vowels of *every*, *general*, *barbarous*, and the like, easily takes from them the power of forming a constituent part in the measure of a verse. But these vowels are not suppressed: they are pronounced like dactyls, as it were, distinct, but short.” [Mr Todd has here forgotten his grammatical subject; by *they* he means the word, not the vowel.] “In *to* and *the* also the vowels are audible enough, however the words are deformed by elision. . . .”

iii

The anapestic substitution of which the beauty is unending in our verse, is that which results upon an amphimacer being brought into two metrical places:

(16) (a) You \overline{cat} | $\overset{u}{\overline{aracts}}$ | and hur | rican | oes, spout. |
Lear, iii. 2, 2.

(b) Its thun | der made | the \overline{cat} | $\overset{u}{\overline{aracts}}$ \wedge dumb.
 SHELLEY, *Peter Bell*, Pt. I., xiii.

(17) Remember thee?
 (a) Ay, thou | poor ghost, | while *mem* | *ory* holds | a seat
 In this distracted globe. Remember thee!
 (b) Yea, from | the ta|bles of | my *mem* | *ory*
 I'll wipe away all trivial fond records.
Hamlet, i. 3, 95-99.

The third syllable of the amphimacer word comes on the up-beat of the foot which contains it. In order to savour to the full its beauty and character, we can practise making an artificial pause there:

(18) And the wild ⁴cat¹aract² leaps³ in glory.⁴¹

TENNYSON.

Almost any word of this character may be thus contracted into a falling quasi-disyllable:

(19) (a) The *cataracts* blow their trumpets from the steep.

WORDSWORTH, *Ode, Immortality*, iii.

(b) One loud cascade in front, and lo!

A thousand like it, white as snow—

Streams on the walls, and torrent-foam

As active round the hollow dome,

Illusive *cataracts*! of their terrors^u

Not stripped, nor voiceless in the mirrors^u,

That catch the pageant from the flood^u

Thundering | adown | a rocky wood.

WORDSWORTH,

Memorials of Tour in Scotland, iii. 15-22.

The word “thundering” is a dactyl. The foot is inverted. This element of iambic rhythm will be described in the next chapter.

(c) There is a garden in her face

Where roses and white lilies grow:

A heav’nly *paradise* is that place,

Wherein all pleasant fruits do flow.

CAMPION.

(d) . . . endanger'd Heav'n's *perpetual* King,
 And put to proof his high supremacy.
P. L., i. 132.

(e) Much more | my soul | is trou^ubled by | the blasts
 Of these assaults | (that come as thick as hail)
 Of world | ly ^u*van*^u*ities*, that | tempta | tion casts
 Against the bul|wark of | the flesh | frail,
 Wherein the soul | in great perplexity
 Feeleth the sens|es with them that assail
 Conspire, | corrupt | by plea | ^usure and ^u*van* | ^u*ity*.
 WYATT, *Penitential Psalms*, i. 31-37.

When poets, as here with the word "vanity" and as in Ex. (17) with the word "memory," have occasion to use the same word twice in a passage, they often contract it once and set it out once in full.*

(f) Son in whose face *invisible* is beheld.
P. L., vi. 681.

(g) Proceed then in this *desperate* enterprise.
 ANON.

(h) Mine and Loves *prisoner* not the Philistines'.
Samson Agonistes, 808.

(i) If thou in strength all mortals dost exceed,
 In uncom^{passionate} anger do not so.
Ib., 817-818.

* . . . by fraud to build
 His *Tem* | *ple* right | against | the *tem* | *ple* of God.
P. L., i. 402.

Yet *flow'r* | O faint|ly *flow* | *er*, gen | tle Spring.
 BEN JONSON.

(j) The *multitudinous* seas incarnadine.

Macbeth, ii. 2, 62.

(k) To lessen or *extenuate* my offence.

Samson Agonistes, 767.

(l) Com, no more,

This is meer moral babble, and direct
Against the canon laws of our foundation ;
I must not *suffer this*, yet 'tis but the lees
And setlings of a melancholy blood.

Comus, 806-810.

(m) Drunk with $\overset{\wedge}{\text{Idol}} \overset{\text{u}}{\text{atry}}$, drunk $\overset{\wedge}{\text{with}} \overset{\text{u}}{\text{wine}}$.

Samson, 1670.

The student will observe how invariably the strong syllable of the anapestic foot is of primary strength when the first syllables of the foot are thus phrased.

(n) Strow me $\overset{\text{u}}{\text{the}}$ ground $\overset{\text{u}}{\text{with}}$ *Daff* $\overset{\wedge}{\text{adown}}$ dillies,
With Cow $\overset{\text{u}}{\text{slips}}$, and $\overset{\text{u}}{\text{King}}$ cups, $\overset{\text{u}}{\text{and}}$ lov $\overset{\wedge}{\text{ed}}$ Lillies.
The pret $\overset{\text{u}}{\text{ty}}$ Pawnce $\overset{\text{u}}{\text{and}}$ the Chev $\overset{\wedge}{\text{isaunce}}$
Shall match $\overset{\text{u}}{\text{with}}$ the $\overset{\text{u}}{\text{fair}}$ flow $\overset{\wedge}{\text{re}}$ Delice.

Ch. XIV., Ex. (10), and Ch. XV., Ex. (23).

(o) Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.

Macbeth, i. 3, 129.

(p) The *trem* $\overset{\text{u}}{\text{ulous}}$ stars $\overset{\text{u}}{\text{sparkled}}$ $\overset{\text{u}}{\text{unfath}}$ $\overset{\text{u}}{\text{omably}}$.
SHELLEY, *Witch of Atlas*, xlix.

- (q) . . . and *var* | *ious-meas* | ur'd verse,
Æo | *lian* charms | and *Dor* | *ian* Lyr | ic odes.
P. R., iv. 257.

- (r) Laborious Orient ivory, sphere in sphere.
 TENNYSON, *The Princess*, Prol. 20.

iv

We do not ordinarily articulate the middle syllable of such words as the foregoing when they are very slight, and so we do not indicate them in scanning. "Obedience" is as *obedyence*. In earlier days than the present, as men said *sixt* for "sixth," so they said *adventer* for "adventure"; and they passed these words into their verse accordingly, sometimes altering the spelling to show the pronunciation and the prosodical value of the word. We may or may not bring the words up to our own way of saying them; but we can in our own verse use any word with full modern sound that anciently was used with a modified sound. I offer a few illustrations of former elisions:

- (20) (a) Invoke | thy aid | to my | adventr | ous Song.
P. L., i. 13.

- (b) Thus roving on
 In confus'd march forlorn, th'adventrous Bands
 With *shuddr* | *ing* hor|r|or pale, | and eyes | agast.
P. L., ii. 613-615.

- (c) Eternal spirits, or have ye *chos'n* this place.
P. L., i. 318.

- (d) If thou beest he; But O how *fall'n*! how chang'd.
P. L., i. 84.

- (e) The long brook falling thro' the *clov'n* ravine
In cataract after cataract to the sea.

TENNYSON, *Ænone*.

The problem the student will have to solve with respect to Milton's written elisions is, that he brings disyllables into monosyllabic form at the cost of reducing a five-foot iambic to nine syllables:

- (21) (a) Sore toil'd, his riv'n Armes to havoc hewn.

P. L., vi. 449.

- (b) Nor shalt thou by descending to assume
Man's nature, less'n or degrade thine owne.

P. L., iii. 303-304.

- (c) Silence, ye troubl'd waves, and thou Deep, peace,
Said then th'Omnific Word, your discord end.

P. L., vii. 216-217.

- (d) The riches of Heav'n's pavement, trod'n Gold.

P. L., i., 682.

Some of the monosyllables which are made by elision out of disyllables are hard to articulate; and they take a good deal of time—though no more than such a word as “chasms” or as the second part of “phantasms”:

- (22) (a) Farewell, fond youth, if thou *hadst* not been blind,
Out of mine eye thou *mightst* have read my mind.

ANON., 1609.

- (b) All workers of iniquity
Thou *hat'st*; and them unblest

Thou wilt destroy that speak a ly
The bloodi' and guileful man God doth detest . . .

Then all who trust in thee shall bring
Their joy, while thou from blame
Defend'st them, they shall ever sing
And shall triumph in thee, who love thy name.

MILTON. *Psalm* v.

- (c) And, wanting oft a better token,
I have been fain to send my heart ;
Which now your cold disdain hath brok'n,
Nor can you *heal't* by any art.
O look upon't, and you shall know
Whether your servant love, or no.

ANON., 1610.

- (d) Of right | *considr'd* ; | of truth, | and e | quitè.

LYDGATE.

The extra-metrical syllable of the feminine close is as part of an anapestic foot—see Ex. (29) below. This at one time was very curiously elided :

- (23) (a) They eat, they drink, and with refection sweet
Are fill'd before th'all bounteous King, who *showrd*
With copious hand, rejoycing in thir joy.
P. L., v. 636-638.

- (b) Speak thou and speed where will or power ought
help'th ;
Where power doth want, will must be won by *wealth*.
WYATT.

- (c) He wist not whether blott of fowle offence
 Might not be purg'd with water nor with *bath*;
 Or that high God, in lieu of innocence,
 Imprinted had that token of his *wrath*
 To shew how sore bloodguiltiness he *hatth*;
 Or that the charme and veneme which they dronck,
 Their blood with secret filth infected *hath*,
 Being diffused through the senseless tronck,
 That through the great contagion direful deadly stonck.
Faerie Queene, ii. 2, stanza 4.

The student may not now secure rimes by this means ;
 still less by the principle of the following :—

- (24) After sharp show'rs, the sun shines *fairer*.
 Hope comes likewise, after *despair*,

ANON.

In the eighteenth century poets wrote "di'mond,"
 "vi'lent," etc.:

- (25) (a) On Avon's banks I lit, whose streams appear
 To wind with eddies fond round Shakespeare's
 tomb,
 The year's first feath'ry songsters warble near,
 And *vi'lets* breathe, and earliest roses bloom.
 JOHN GILBERT COOPER, 1733-1769,
Tomb of Shakespeare.

Once, by oversight, or by yielding to a local pronunciation, Shelley wrote :

- (b) There was a little lawny *islet*
 By anemone and *violet*,
 Like mosaic, paven.

The Isle.

v

The spondaic foot—Chapter X., Ex. (4)—may contain one of the monosyllables that are produced artificially by elision:

. . . down they fell

(26) (a) *Driv'n* head | long from | the Pitch | of Hea | ven,
 down
 Into this deep.

P. L., ii. 772.

(b) Displayed | on the | *op'n* Firm | ament | of Heav'n.
Ib., vii. 390.

(c) Come! heav | y Sleep, | the im|age of | true death,
 And close up these, my wea|ry weeping eyes;
 Whose spring of tears doth stop | my vital breath,
 And tears | my heart | with Sor|row's sigh- | *swoln*
 cries.

Come! and possess my tired thought- | *worn* soul;
 The living, dies, till thou on me be stole.

ANON., 1597. From DOWLAND.
Cf. Ch. XI., Ex. (9)

Elision being a fiction, and the vowel which is struck from sight being pronounced, these feet are trisyllabic. The two beats—that is, the two strong syllables—being of equal strength, the trisyllable is not an anapest but an accentual amphimacer. Therefore in special conditions, and for particular purposes, the student may venture

to write three syllables in a foot, of which the first and third are strong :

- (27) (a) . . . and what surmounts the reach
 Of human sense, I shall delineate so,
 By lik'n | ing spir|itual | to corp | oral forms,
 As may express them best, though what if Earth
 Be but | the shad|dow of Heav'n, | and things | therein
 $\overline{\text{Each}}$ $\overset{\text{u}}{\text{to}}$ $\overline{\text{oth}}$ | er like, | more then on earth is thought?
P. L., v. 571-576.

- (b) . . . him who disobeyes
 Mee dis | obeyes, | breaks u | nion, and | that day
 Cast out from God and blessed vision, falls
Into ut | ter dark|ness, deep ingulft, his place
 Ordain'd without redemption, without end.
Ib., 611-615.

- (c) *No ingrateful* food : and food alike those pure.
Ch. XXI., Ex. (11) (j), l. 4.

vi

As we observe our reading, we probably notice that we make an anapestic contraction of the kind shown in *Ex. (19)* even when there are but ten syllables in the line : we balance the time by leaving a strong beat empty. And we perhaps notice again that we convert the choriambic opening of a phrase into an acephalous line, distributing the first three syllables over the time of two beats :

- (28) $\overset{\text{u}}{\text{.}}$ $\overset{\text{ii}}{\text{.}}$ $\overline{\text{Ta}}$ | $\overset{\text{u}}{\text{bles}}$ $\overset{\text{u}}{\text{are}}$ $\overline{\text{set}}$, | and on | a sud | den pil'd |
 With Angels Food, and rubied Nectar flows :

$\begin{array}{ccccccccc} & \text{ii} & & \text{i} & & & \text{ii} & & \text{iii} & & \text{i} \\ & \text{u} & & \text{u} & & \text{u} & & & & & \end{array}$

In Pearl, | in *Di* | *amond*, . . . | and mass | ie Gold. |

Fruit of delicious Vines, the growth of Heav'n.

P. L., v. 632-635.

And so perhaps Milton, writing "troubled" and similar words as a monosyllable, wants us to say :

$\begin{array}{ccccccccccc} & \text{ii} & & \text{i} & & & \text{ii} & & \text{iii} & & \text{i} \\ & \text{u} & & \text{u} & & \text{(u)} & & \text{u} & & & \text{u} \\ \text{. . .} & \text{Si} & | & \text{lence, ye} & | & \text{troubl'd} & \text{waves,} & | & \text{and thou} & | & \text{Deep, peace.} & | \\ 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 1 & \end{array}$

See Ex. (21) (c).

vii

Let us yet again consider the "extra-metrical" syllable of the feminine close. Its metrical value—that is, the disposition of this syllable in the time and beat of measured movement—is a matter of vital significance. It holds up the time, arresting the steady flow of the beats ; yet it enhances, not disturbs, the general impression of organised progression.

In order that we may thoroughly perceive these facts, and savour richly the attendant beauty, I copy the Chorus of Eden Spirits from Elizabeth Browning's *Drama of Exile*. I run two lines into one, so as to bring the additional syllable into the body of the line. Also I ignore prosodical inversion ; and for convenience of presentation I score in the falling foot, despite the iambic nature of the verse :

$\begin{array}{ccccccccc} & \text{ii} & & \text{i} & & \text{ii} & & \text{iii} & & \text{i} \\ & \text{u} & & \text{u} & & \text{u} & & \text{u} & & \text{u} \\ (29) & | \text{Hearken, oh} & | \text{hearken!} & | \text{let your} & | \text{souls be} & | \text{hind you} \\ & & & & & & & & & \\ & & \text{ii} & & \text{i} & & & & & \\ & & \text{u} & & \text{u} & & & & & \\ & \text{turn,} & | \text{gently} & | \text{moved!} & & & & & & \\ & & & & & & & & & \\ \text{Our} & | \text{voices} & | \text{feel a} & | \text{long the} & | \text{Dread to} & | \text{find you, O} & | \\ & \text{lost, be} & | \text{loved!} & | & & & & & & \end{array}$

| Thro' the thick- | shielded | and strong- | marshalled |
| angels they | press and | pierce :

Our | requiems | follow | fast on | our e | vangels, — voice |
throbs in | verse. |

| We are but | orphaned | spirits | left in | Éden a | time
a | go :

God gave us golden cups, and we were | bidden to | feed
you so.

But now our right hand hath no cup re | maining, no | work
to do,

The mystic hydromel is spilt, and | staining the | whole
earth | through.

| Most ine | radic | able | stains, for | showing (not | inter |
fused !)

That | brighter | colours | were the | world's for | going, than |
shall be | used.

Hearken, oh hearken ! ye shall hearken surely for years
and years,

The noise beside you, dripping coldly, purely, of spirits'
tears.

The yearning to a beautiful denied you shall strain your
powers ;

Ideal sweetnesses shall overglide you, resumed from ours.

In all your music, our pathetic minor your ears shall
cross ;

And all good gifts shall mind you of diviner, with sense
of loss.

We shall be near you in your poet languors and wild
extremes,

What time ye vex the desert with vain angers, or mock
with dreams.

And when upon you, weary after roaming, death's seal
is put,

| B́y the fore : góne ye | sháll dis : cern the : cóming through |
eyelids : shut.

Ll. 227-266.

CHAPTER XXI

TRISYLLABIC EQUIVALENCE: (*b*) DACTYL FOR TROCHEE

THE dactyl which is substituted for the trochee will be any one of the various kinds illustrated in Chapter XIX.

But as with the anapest substituted for iambus, so with the dactyl—the motive will be brought into duple time (for the convenience, at least, of prosodical display; however freely in actual speaking we break the time of the two beats into three equal parts, or however freely we otherwise distribute the syllables).

The phrasing within the measure will likewise be any one of the various orders shown in Chapter XIX. And, in general, every detail expounded in Chapter XX. with regard to anapests can be traced in the use of these dactyls; except that the details appear in relation to the falling foot.

i

(1) | Were her | antics | ^u*played* ^u*in the* | eye (. . .) || Of a thou-
 3 4 1 2 3 4 1 2 3 4 1
 sand standers-by (. . .)

Observe that “in the” has but one place in the prosody of the line, while “of a” (which is still lighter) has two.

(2) God, that | madest | earth, and | heaven, || *darkness and* |
 light.

HEBER.

(3) Foot and | *soul being* | dimly | drifted || through the | green-
 wood.

E. B. B., *Lost Bower*, xlv.

- (4) (a) Who the | day for | toil hast | *given, for* || rest the | night.
 HEBER. Cf. EX. (2).

- (b) I affirm that, since I lost it, never *bower* has seemed so
 fair ;
 Never garden-creeper crossed it with so deft and brave
 an air,
 Never bird sung in the summer, as I saw and heard
 them there.

E. B. B., *Lost Bower*, liii.

- (c) And their pretty eyes look sideways to the summer
heavens complete.

Ib., xl.

- (d) Where the pools are bright and deep,
 Where the grey trout lies asleep,
 Up the | *river and* | *over the* | lea,
 That's the | way for | *Billy and* | me.

JAMES HOGG, 1770-1835.

- (5) (a) *Rafael* | made a | [^]centur|y of | [^]sonnets . . .
Rafael's | cheek so | *duteous* | and so | loving . . .
 BROWNING, *One Word More*, ii.

Thus old *memories* mar the *actual* triumph.

Ib., x.

He who works in fresco, steals a hair-brush,
 Curbs the *liberal* hand, subservient proudly,
 Cramps his spirit, crowds its all in little,
 Makes a strange art of an art *familiar*,
 Fills his lady's missel-marge with *flowerets*.

He who blows thro' bronze, may breathe thro' silver,
Fitley serenade a *slumbrous* princess.

He who writes, may write for once, as I do.

BROWNING, *One Word More*, xiv.

- (b) Nothing | of the | [^]lawless, | of the | [^]Despot,
Nothing of the vulgar, or vainglorious,
All is gracious, gentle, great and Queenly.

TENNYSON, *On the Jubilee of Queen Victoria*, iii.

Queen, as true to womanhood as Queenhood,
Glorying in the glories of her people,
Sorrowing with the sorrows of the lowest !

Ib., vi.

Fifty years of ever-broadening commerce !
Fifty years of ever-brightening Science !
Fifty years of ever-widening Empire !

Ib., ix.

The amphimacer of Chapter XX., Ex. (27), appears in trochaic verse—again as a modification of the Spondee (Chapter XI.).

- (6) (a) Why the boys should drive away
| *Little sweet* | maidens | from the | play,
| Or love to | banter and | fight so | well—
| That's the | thing I | *never could* | tell.

HOGG. *Cf.* Ex. (4) (d).

- (b) Now he m[^]uses | deep the m[^]eaning | of the H[^]eaven-
words | as they come.

E. B. B., *A Child Asleep*, ix.

Elision is not largely used to remove from the eye the additional syllable. "Even" sometimes becomes *e'en*, and "flower," *flow'r*. But Mrs Browning writes :

- (7) *Heaven-flowers*, rayed by | shadows golden | from the palms
they | sprang beneath.

A Child Asleep, iii.

But in order to prevent awkward interruptions in the trochaic flow, poets strike out certain prefixes :

- (8) (a) Hears, yet one time more, the '*customed* prelude.

One Word More, x.

- (b) So, in '*wilderment* of gazing, I looked up and I looked
down.

Lost Bower, lvii.

And they contract words to indicate riming more clearly * :

- (9) Here a linden-tree stood *bright'ning* all adown its silver
rind ;

For as some trees draw the *lightning*, so this tree, unto
my mind,

Drew to earth the sunshine from the sky where it was
shrined.

Lost Bower, xix.

* . . . her hoar|ry ru|ins, glow |
Like Or|ient moun|tains lost | in day ; |
Beneath the safety of her wings
Her renovated nurslings prey,
And in the naked *lightenings*
Of truth they purge their dazzled eyes.
Let Freedom leave—where'er she flies,
A Desert, or a Paradise :
Let the beautiful and the brave
Share her glory, or a grave.

SHELLEY, *Hellas*, 84-93.

The dactyl is often separated from its following iambus by clear phrasing :

(c) . . . and Hyacinthin Locks

Round from his parted forelock manly hung

Clustering, but not beneath his shoulders broad.

₂ ₃ ₄ ₁

P. L., iv. 301-303.

(d) And what if Love, which thou interpret'st hate,

The jealousie of Love, *powerful of sway*

In human hearts, nor less in mine towards thee,

Caus'd what I did ?

Samson Agonistes, 790-793.

(e) *Embryos*, and *Idiots*, Eremites and Friars.

P. L., iii. 474.

(f) ⁱⁱ *Hindering* | ⁱ *with his shade* | ⁱⁱ my love | ⁱ ly light,

And rob | bing me of | the swete | sonnes sight.

Spenser, *Shepheards Calender*, "Februarie."

(g) The byting frost nipt his stalke dead,

The wat | rie wette | weighed downe | his head,

And heap | ed snowe | *burnd* him | so sore,

That nowe | upright | he can stand | no more.

Id.

(h) . . . the | ⁱⁱⁱ dim brain | ⁱ whirls diz|zy with | ⁱ delight |

ⁱⁱ *Picturing* | ⁱⁱⁱ her form ; | her soft | ⁱⁱ smiles shone | ⁱ afar. |

SHELLEY, *Witch of Atlas*, v.

I'll go to the woods, and alone
 Make my moan, O Cruel ;
For I am deceiv'd, and bereav'd
 Of my life, my jewel.
Oh ! but in the world, though Love be blind,
He hath his spies, my secret haunts to find.

Love, then I must yield to thy might—
 Might and spite ; Oppress'd
Since I see my wrongs, woe is me !
 Cannot be redress'd,
Come, at last ; be friendly, Love, to me,
And let me not endure this misery.

CHAPTER XXII

TETRASYLLABIC EQUIVALENCE

THE established theories of English prosody do not accept a foot of more than three syllables as an element for analysis. Occasionally in iambic and trochaic, and a little more often in anapestic and dactylic forms, we have four syllables ; but one of these will be "elidable." In this chapter I bring forward a few examples.

Modern verse which is Accentual in character frequently groups four, and even five, syllables, in the measure of time which represents the accent and its concomitant rising or falling beats. And verse which is scanned, analysed, or read to Measure or Rhythmica! Phrase, not to Foot, naturally reveals four-syllable and five-syllable groupings: this is the proper method to use in the analysis of our verse ; but it is the second stage, requiring to be preceded by syllabic or foot analysis.

My object in these last pages of the present book is to vivify the student's labours as exerted to the stage now reached, and to indicate how he may profitably extend them further. The contents of the entire book may be contemplated afresh in the light of what has now to be shown.

i

The Choriambus, Antispastus, Pæon, and other tetrasyllabic feet were used by classical poets—or, at least, classical metrists evolved them by process of analysis. Occasionally our English poets have imitated these foreign forms. Therefore I quote a few passages of the artificial English choriambic before I show our natural tetrasyllabic equivalence :

(1) From Swinburne :

² Love, ³ what | ⁱⁱ ⁱ ailed ² thee | ³ to ⁱ leave | ² life ³ that | ⁱ was ² made |
ⁱⁱ ⁱ lovely, | ² we ³ thought, | ⁱ with ⁱ love ? |

The metre ends with an iambus, and starts with a trochee or spondee. Frequently the phrasing flows without pause, and in strong rising rhythm, from the end of one foot into the beginning of the next.

Love, what ailed thee to leave life that was made
 lovely, we thought, with love ?
 What sweet visions of sleep lured thee away,
 down from the light above ?

What strange faces of dreams, voices that called,
 hands that were raised to wave,
 Lured or led thee, alas, out of the sun,
 down to the sunless grave ?

Ah, thy luminous eyes ! once was their light
 fed with the fire of day ;
 Now their shadowy lids cover them close,
 hush them and hide away.

Ah, thy snow-coloured hands ! once were they chains,
 mighty to bind me fast ;
 Now no blood in them burns, mindless of love,
 senseless of passion past . . .

Poems and Ballads, 2nd Series.

The above breaking of the line has been made for the convenience of the student: Swinburne writes in a direct line of sixteen syllables.

(2) From Robert Bridges:

$\begin{array}{ccccccc} \text{ii} & & \text{iii} & & & & \text{i} \\ \wedge & \wedge & \wedge & \wedge & \wedge & & \wedge \\ 2 & 3 & 1 & 2 & 3 & 2 & 1-2 \\ \text{—} & \text{u} & \text{—} & \text{u} & \text{—} & \text{u} & \text{—} \end{array}$

Gay and | lovely | is earth | man's decorate | . . . dwelling

$\begin{array}{ccccccc} \text{ii} & & \text{iii} & & & & \text{i} \\ \wedge & \wedge & \wedge & \wedge & \wedge & & \wedge \\ 1 & 2 & 3 & 1 & 2 & 3 & 1 \end{array}$

With | fresh beauty ever | varying hour | to hour.

The syllabic quantity is free, as at the word "ever." The second accent may be on beat 2; not on beat 3, as is usual in this form. The concluding iambus may have the feminine suffix, and the opening trochee may be a rising monosyllable. The third syllable of the foot, here as in the Swinburne, may strike in on the middle beat.

Such metrical rhythms as these are intelligible only when we read to the phrasing: the last syllable of the final choriambus is, for example, often bound to the following iambus, making of the last three syllables the Amphimacer motive:

hour to hour ; light above ; raised to wave ; hide away ; etc.

$\begin{array}{cccccccc} 3 & 1 & 3 & 1 & 3 & 1 & 3 & 1 \end{array}$

- $\begin{array}{ccccccc} \text{—} & \text{u} & \text{—} & \text{u} & \text{u} & \text{—} & \wedge & \wedge & \text{u} & \text{—} \\ \text{Gay and} & | & \text{lovely} & | & \text{is earth,} & | & \text{man's} & \text{decorate} & | & \text{dwelling ;} \end{array}$
- (2) With | fresh beauty ever | varying hour | to hour.
- $\begin{array}{ccccccc} & & & & \wedge & \text{u} & \text{u} \\ \text{As now} & | & \text{bathed in} & \text{azure} & | & \text{joy she} & \text{awak} & | & \text{eneth} \end{array}$
- (4) With bright | morn to the sun's | life-giving ef | fluence,
- $\begin{array}{ccccccc} & & & & \wedge & \text{u} & \text{u} \\ \text{Or} & | & \text{sunk into} & \text{solemn} & | & \text{darkness} & \text{aneath} & | & \text{the stars} \end{array}$
- (6) In mys | terious awe | slumbereth out | the night,
- $\begin{array}{ccccccc} \wedge & \text{u} & \text{—} & \wedge & \wedge & \text{u} & \text{—} & \wedge \\ \text{In mys} & | & \text{terious awe} & | & \text{slumbereth} & \text{out} & | & \text{the night,} \end{array}$

- Then from | darkness again | plunging again | to day ;
- (8) Like | dolphins in a | [^]swift [^]herd that | accompany
Po | seidon's chari'ot | when he rebukes | the waves.
- (10) But | [^]no [^]country to | [^]me ^u'neath the ^uenarch | [^]ing air
Is | fair as Sicily's | flowery fruit | ful isle :
- (12) Always | lovely, whether | winter adorn | the hills
With his | silvery snow, | [^]or [^]generous | summer
- (14) Out | pour her heavy | gold on the riv | er-valleys.
Her | [^]rare [^]beauty giveth | gaiety un | to man,
- (16) A delite | dear to im|mortals.

And one season of all chiefly deliteth us,
When fair Spring is afield. [^]O [^]happy is the Spring !
Now birds early arouse their pretty minstrelling ;
Now down its rocky hill murmureth ev'ry rill ;
Now all bursteth anew, wantoning in the dew
Their bells of bonny blue, their chalices honey'd . . .
While old Pan rollicketh thro' the budding shadows,
Voicing his merry reed, laughing aloud to lead
The echoes | madly re|joicing . . .

Demeter, Act 1.

The following rule governs the construction of that Free, yet still Measured, Verse to which has been given the name *accentual*:—

(a) The weak beat of the measured time may be disyllabic ; (b) the syllable on a strong beat may also be disyllabic, becoming either as an iambus or as a trochee.

This rule applies to all the metrical forms already considered. By section (a) the iamb becomes anapestic,

and the trochee becomes dactylic; and by section (b) arises that syllabisation and phrasing which are described in Chapter XX. under Exs. (11) to (13), (20), etc.

Thus Accentual Verse, with its feet varying from one syllable to five, differs from Syllabic Verse only in the respect that it applies more freely the principle of equivalence or substitution.

The poetry written in forms like those adopted by Walt Whitman does not come under the heading of Accentual Verse. It is beautifully rhythmical, and its phrases are architecturally proportioned; but the time is not measured. We can force it into a regular beat, but only as we can similarly force prose.

I have scanned the above passage from Robert Bridges partly according to the rules of Accentual Verse, in order to produce the following patterns of syllabic grouping. The time-quantity is three beats. The normal foot has strong syllables on beats 1 and 3, and two light syllables on the weak middle beat 2. Beat 3 may be weak; whereupon beat 2 becomes strong:

(3) (a) The normal choriambus:	¹ lovely ² is ³ earth	Line (1)
--------------------------------	--	-------------

(b) As (a), but with the beat 3 made iambic:	¹ me ² 'neath the ³ enarch-	(10)
---	--	------

In speaking these syllables, we distribute "'neath the en" among the time of beat 2, probably dividing it into three equal parts.

(c) As (a), but with the beat 3 made trochaic:	¹ fresh ² beauty ³ ever	Line (2)
	sunk into solemn	(5)
	rare beauty giveth	(15)
(d) Beat 2 monosyllabic:	dear to im-	(16)

(e) As (d), but with beat 3
made trochaic :

<i>bath'd in azure</i>	<i>Line</i> (3)
<i>dolphins in a</i>	(8)
<i>lovely, whether</i>	(12)
<i>pour her heavy</i>	(14)

The triplet distribution used in speaking the light syllables of (b) is used in the larger compass of the two whole beats. This detail is of vital importance in the rhythm of Accentual Verse :

(f) ¹⁻² ³ <i>varying</i> hour	<i>Line</i> (2)	<i>flowery</i> fruit	<i>Line</i> (11)
-sterious awe	(6)	silvery snow	(13)
slumbereth out	(6)	gaiety un-	(15)

The explanation of the following five-syllable feet (g), also of the four-syllable group (h), will be found below at example No. (6) :—

(g) ¹ -seidon's ² ³ chariot	<i>Line</i> (9)
Fair as Sicily's	(11)
(h) ¹ accompany	(8)

These syllabic motives will enable the student to understand the following tetrasyllabic variations of normal verse without further explanations.

ii

(4) Dactylic metre :

(a) ⁱⁱ Half a league, | ⁱ half a league, | ⁱⁱ half a league | ⁱ onward,
All in the | *valley of Death* | rode the six | hundred.

“Forward, the Light Brigade! Charge for the guns!”

he said :

Into the | *valley of Death* | rode the six | hundred.

- (b) ⁱⁱIn each bird's ⁱcareless song, ⁱⁱglad did I ⁱshare :
 While yon wild | *flowers among*, | chance led me | there :
 Sweet to the | *opening day*, | *rosebuds bent the* | dewy
 spray ;
 Such thy bloom ! did I say, Phillis the fair.

BURNS.

- (c) *Feverish and* | [^]wakeful I | lie ; I am | [^]*weary of* | feeling
 and | [^]thinking.
 Every | [^]thought is worn | down, I am | [^]*weary*, yet |
 cannot be | [^]vacant.

COLERIDGE, *Hexameters*.

Tetrasyllabic equivalence in iambic and anapestic verse was little used between Spenser and Shelley. Often in Spenser it compels the expansion of a duple-time foot to three beats : such expansion is legitimate ; because it represents the way we say the lines, and because it makes all the material metrical. Poetry written to song-tunes is frequently polysyllabic without the addition of a third beat to duple time.

- (5) Oh ! weep | for the hour | when to Ev | eleen's bower
 The Lord | of the Val | ley with false | vows came ;
 The ²moon | hid her ³light | from the ⁴heav | ens that
¹night,
 And ²wept | behind her ³clouds | o'er the ⁴maid | en's
¹shame. . . .
 But ²none | will see the ³day | when the ⁴clouds | shall
¹pass away . . .

And ma|ny a deep print | on the white | snow's
tint . . .

The next sun's ray soon melted away

Every trace on the path where the false Lord came ;
But there's a light above, which alone can remove

That stain upon the snow of fair Eveleen's fame.

MOORE, *Eveleen's Bower*.

The extra-metrical syllable (or feminine close) in Shakespeare's blank verse is sometimes double. It is then as the anapest of Chapter XX., Ex. (19):

- (6) (a) My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smother'd in surmise . . .

Macbeth, i. 3, 139.

If we place this word in the body of a line, we see its metrical character :

My thought, whose murder yet
Is but | *fantastical* | shakes so | my sin | gle state
2 3 4 1 2 3 4 1 2 1
Of man, | that func|tion is smoth | er'd in | surmise,
And nothing is but what is not.

Thus in measured time the extra-metrical disyllable requires a further beat. The name "extra-metrical" is not good, when we conceive all measured verse as spoken in measured time and as existing by virtue of recurrent beats.

Lines of this kind in Shakespeare are sometimes regarded as containing six feet. But they occur in

conditions other than those of the Alexandrine; and, moreover, they do not cadence themselves into a line compounded of two phrases of three-foot length.

- (b) . . . not not | ed, is't, |
 But of | the fin|er nat | ures? by | some sév|erals
 Of head- | piece ex|traórd | inary? lów | er mess|es,
 Perchance, are to this business purblind? say.
Winter's Tale, i. 2, 225-228.

- (c) With all | their hon|orable points | of ig | norance |
Henry viii., i. 3, 26.

- (d) Inex | tricable but | by death | or | victory. |
 SHELLEY, *Hellas*, 488.

- (e) Millions | of spir | itual crea | tures walk | the earth.
P. L., iv. 677.

- (f) Both spir | itual pow|er and civ | il, what | each means.
 MILTON, *Sir Henry Vane the Younger*.

- (g) For sol | itude | sometimes | is best | soci|ety,
 And short | retíre|ment úr | ges sweet | return. |
P. L., ix. 249-250.

- (7) But if hearts | that feel, | and eyes | that smile,
 Are the dear | est gifts | that heaven | supplies . . .

In Eng | land, the gar|den of Beau | ty is kept
 By a dra | gon of prud|ery placed | within call;
 But so oft | this unam|iable dra | gon has slept,
 That the gar | den's but care|lessly watch'd | after
 all. . . .

MOORE, *We May Roam*.

- (8) Here lies | Tom Hobbes, the bug | bear of | the nation,
 Whose death | hath fright|ed A | *theism* out | of fashion.
 COWLEY.

All the old ballad poetry uses tetrasyllabic equivalence, and therefore poetry written in imitation of the ballads does the same. I direct the student's attention to Scott's *The Eve of St John*, the pattern of which is :

- (9) (a) He wént not with the bóld Buccleúch,
 His bánnér broad to réar ;
 He wént not 'gáinst the Énglish yéw
 To líft the Scóttish spéar.
 Stanza ii.

By power of accent, the pattern is filled out thus :

- (b) And I'll chain | the blood-hound, | and the ward | er
 shall not sound,
 And rush | es shall be strewed | on the stair ;
 So, by the black | rood-stone, | and by ho | ly Saint
 John,
 I conjure | thee, my love, | to be there.
 Stanza xx.

In these ballad forms, and in such pieces as the following, poetry is held to the beat of music, and is therefore undeveloped as an art :—

- (10) On a fáir | mórning, | as I cáme | by the wáy
 Met I with | a mérry maid | in the mérry | month
 of May ;

When a sweet ∴ bird sings | his love ∴ ly lay,
 And ev'ry bird ∴ upon the bush | bechirps ∴ it up so gay.
 ANON., 1597.

And now the student may study the syllabic grouping to accents in the poems of Spenser's *The Shepherds Calender*:

(11) ⁱⁱ Cud ∴ die, I ⁱⁱⁱ wote | thou kenst ^{iv} lit ∴ ⁱ tle good,
 So vaine ∴ ly tadvaunce | thy head ∴ lesse hood ;
 For youngth ∴ is a bub | ble blown up ∴ with breath,
 Whose witt ∴ is weake | nesse, whose wage ∴ is death,
 Whose way ∴ is wild|^u ^u ernessee, whose ^u ynne ∴ ^u [—] Penaunce,
 And stoope- ∴ gallaunt Age, | the hoste ∴ of Greevaunce.
 But shall I tell thee a tale of truth,
 Which I cond of Ti | tyrus in my youth,
 Keeping his sheepe on the hills of Kent?

Februarie.

(12) ⁱⁱ And ∴ the coun|ⁱ try ⁱⁱ pro ∴ ⁱ verb known, |
 That ev ∴ ery man | should take ∴ his own, |
 In ∴ your wak|ing shall ∴ be shown : |
 Jack ∴ shall have Jill ; | nought ∴ shall go ill ; |
 The man ∴ shall have's mare | again, and all ∴ shall be
 well.

M. N. D., iii. 2.

CHAPTER XXIII

ANALYSIS BY MEASURE

i

ACCENTUAL verse of the kind to be illustrated here was defined in the opening of Chapter XXII., and again on page 207 : its character was shown in passing by Exs. (5), (9), (10), and (11) of that chapter. All English verse of metrical form is, of course, accentual.

Of the pieces that follow, I take the texts of Nos. (1) and (2) from Edmund Horace Fellowes' *English Madrigal Verse* (Clarendon Press, 1920). All students of English prosody should own this book, which is a collection of verse used in madrigals and lute-songs published by English composers between 1588 and 1632. Many of the pieces in the book were written especially for use with music, and these often reveal curious accentual freedom :

- (1) From "A new Musicke made for the Queenes most Excellent Maiestie, and my New-yeeres Gift to her Highnes," by Tobias Hume :

Cease, lead | en slumb | er, dream'ing. |

My ge'nius presents | the cause | of sweet mu'sic's
mean | ing now ; |

Which breeds my soul's content,

And bids | my Muse | awake | to hear | sweet Mu'sic's
note, |

That cheer | fully glads | me, so cheer'fully.

Since my loss | is with despair, | no blest star | to me
shine fair :

All | my mirth, turn | to mourning !
Heart, lament ! | for hope is gone ; | music, leave ! | I'll
learn to moan,
Sor | rows the sadd'st | adorning.

Ay me ! | my days | of bliss | are done ;
Sorrowing | must I sing : | no thing | can relieve me.
Eclips | ed is | my glor | ious sun ;
And mischance | doth advance | horror's lance | still to
grieve me.

Poor heart ! | ill hap | hath all joy | bereft thee ;
The sole | good's gone | which the Fates | had left me.
Whose estate | is like to mine ? | Fortune doth | my weal
repine,

En | vying my | one pleasure.

^uPa-ti-^uence | must me assure : | other plais | ter cannot
cure—

There | fore is this, | my treasure.

(3) From Burns :

ⁱⁱThe win | ⁱⁱⁱter it is past, | ^{iv}and the sum | ⁱmer's come at last,

And the ⁱⁱlit | ⁱⁱⁱtle birds sing | ⁱon every tree ;
Now everything is glad, while I am very sad,
Since my true | love is part | ed from me.

(4) From Shelley :

ⁱⁱ Arethu | ⁱⁱⁱ sa arose | ^{iv} from her couch | ⁱ of snows | in the
ⁱⁱ Ac | ⁱⁱⁱ roceraun | ⁱ ian mountains,—
 From cloud and from crag, with many a jag, shepherd-
 ing her bright fountains.
 She leapt down the rocks, with her rainbow locks stream-
 ing among the streams ;—
 Her steps paved with green the downward ravine which
 slopes to the western gleams ;
 And gliding and springing she went, ever singing in
 murmurs as soft as sleep ;
 The Earth seemed to love her, and Heaven smiled
 above her, as she lingered towards the deep.

(5) From Elizabeth Browning, *Drama of Exile*, 1706-1719 :

ⁱⁱ As the storm-wind blows ⁱⁱⁱ bleakly from the ⁱ norland,
 As the snow-wind beats blindly on the moorland,
 As the simoon drives hot across the desert,
 As the thunder roars deep in the Unmeasured,
 As the torrent tears the ocean-world to atoms,
 As the whirlpool grinds it fathoms below fathoms,
 Thus,—and thus !

As the yellow toad, that spits its poison chilly,
 As the tiger, in the jungle crouching stilly,
 As the wild boar, with ragged tusks of anger,
 As the wolf-dog, with teeth of glittering clangour,
 As the vultures, that scream against the thunder,
 As the owlets, that sit and moan asunder,—
 Thus,—and thus !

(6) From Gerald Cumberland :

When good men's bodies die, their souls go winging
To God ; go winging and singing
Through space. And God, smiling but august,
From Heav'n, of angels sends a little throng
To meet the happy souls so newly freed from dust—
To greet the happy souls singing their song.

(7) From Robert Bridges :

Gay Robin is seen no more : he is gone with the snow,
For winter is o'er and Robin will go.
In need he was fed, and now he is fled away to his secret
nest.
No more will he stand begging for crumbs,
No longer he comes beseeching our hand
And showing his breast at window and door :—
Gay Robin is seen no more.

ii

In his book on Milton's prosody, Robert Bridges gives the Rules of Stress-rhythms as these present themselves to his contemplative mind and alert rhythmical consciousness. And he says that Shelley's stanzas, *Away! the Moor is dark*, are constructed to a time-pattern of four strong accentual points.

I copy this poem here, marking those points. The student will apply everything he has learned of the present book, and in particular exercise his ability to invert the "feet" of measures, and to strike with syncopated accentuation on the weak portions of

measures—also to equilibrate emphasis in the manner which produces what I have called Spondees :

- (8) ⁱⁱ Away ! | ⁱ the moor | ⁱⁱ is dark | ⁱ beneath the moon,
 Rapid clouds | have drank | the last | pale beam of even :
 Away ! | the gathering winds | will call | the darkness soon,
 And profound | est midnight shroud | the sé | [']rene lights
 of heaven.

Pause not ! | The time is past ! | Every voice | cries,
 Away !

Tempt not | with one last tear | thy friend's | ungentle
 mood :

Thy lover's eye, | so glazed and cold, | dares not | entreat
 thy stay,

Du | ty and derelict|ion guide thee back | to solitude.

Away ! | Away ! | to thy sad | and silent home ;

Pour | bitter tears | on its des | olated hearth ;

Watch | the dim shades | as like ghosts | they go and come

And com | plicate strange webs | of mel | ancholy mirth.

The leaves | of wasted au|tumn woods shall float | around
 thine head :

The blooms | of dewy spring | shall gleam | beneath thy
 feet :

But thy soul | or this world | must fade in the frost | that
 binds the dead,

Ere midnight's frown | or morning's smile, | ere thou |
 and peace may meet.

The cloud shad|ows of mid|night possess|their own
repose,

For the wea|ry winds are si|lent, or the moon|is in the
deep :

Some res|pite to its tur|bulence unrest|ing ocean
knows ;

Whatever moves, |or toils, or grieves, | hath its |appointed
sleep.

Thou in the grave | shalt rest— | yet till the phan|toms
flee

Which that house | and heath and gar|den made dear | to
thee erewhile,

Thy remem|brance and repent|ance, and deep mus|ings
are not free

From the [^]mu|sic of two voi|ces, and the [^]light | of one
[^]sweet smile.

Each measure of the above contains "time" for
four syllables ; but many of the times are empty :

² | ⁴ ⁱ Away ! | ² | ⁴ ⁱ the moor || ² . . | ³ ⁱ is | ⁴ . . | ⁱ dark | ²
³ ⁱ neath | ⁴ ⁱ the moon.

The student should first observe stanzas that have
many syllables :

² ³ ⁴ ⁱⁱ
Whatev | er moves, | ² ³ or toils, | ⁴ ⁱ or grieves || ² . . | ³ hath | ⁴ ⁱⁱ its |
² ³ ⁴ ⁱ
appoint | ed sleep.

The full beauty of the form will perhaps come finally to the student when he can read it to an up-and-down beating, eight beats to a line, the strong beat always coming with the syllable to the left of a division-mark :

² . . . ³ Pour | ⁴ bitter ¹ tears | ² on its ³ des | ⁴ olat ¹ hearth.

² . . The ³ leaves | ⁴ of ¹ wasted au|tumn ² woods shall ³ float | ⁴ around
thine ¹ head.

The ² cloud ³ shad | ⁴ ows . . of ¹ mid|night ² . . possess ³ | their ⁴ own
repose. ¹

iii

George Saintsbury, in his *Manual of English Prosody* (Macmillan, 1919), says on page 313 that Shelley is "the great modern example of prosodic inspiration, as Keats, Tennyson, and Mr Swinburne are of prosodic study." The student will consider the two words "inspiration" and "study"; and determine his work according as he feels himself to be a Shelley, who wrote the above piece in April 1814, at the age of twenty-two, or a Keats, who produced *Endymion* at the age of twenty-three and then within two years advanced the *Lamia*, the great odes of 1820, and *Hyperion*.

In course of time the student will develop Poetic Energy. This is a great driving and exciting power, the qualities of which are mental, emotional, and spiritual. Some poets have a stronger Poetical Energy than others; but in all it is controlled by Form, just as Form is controlled by Energy—that is to say, form

prevents energy from becoming wildness, and energy prevents form from becoming formal. As the energy of each poet is characteristic of himself or herself, so the use of Abstract Form is different. When we do not ourselves bring poetic energy to bear on the reading and study of poetry, we discover that certain poets appear to be bad in respect of the architecture of verse: thus we perhaps say that in Shelley the movement "creaks," that in Elizabeth Browning it seems to be without relation to its content, that in Browning it is roughly and carelessly handled, that in Blake it is immetrical, and so forth. We may also feel sometimes that the poet has forgotten himself for a moment, and so made mistakes: we may even go so far as to assert that Shakespeare, for example, does not always want the movement of the lines in his later plays to be measured according to the rules of Abstract Form. All such objections and reservations and criticisms are probably born of something within ourselves. That something is a lack of Poetic Energy, whereby our Vision is restricted. There is true form wherever the substance and the body containing the substance are in agreement.

For of the soule the bodie forme doth take ;
For soule is forme, and doth the bodie make.

Spenser says this in his *An Hymne in Honour of Beautie*. Thus we must assimilate the substance if we would perceive the form and if we would elevate the form to that active height where it becomes the thing of beauty which is a joy for ever. Poetry leaps and bounds; it flies swiftly or climbs high, strikes like a thunderbolt or pervades like odours moved by a light wind; it is very passionate, or sustained by a strong and beautiful logic; or else it is delicately fanciful or fantastic. In the greatest of poets it is all these things; and in all writers in verse who receive the name of poet,

it is charged with that absolute and unquestioning knowledge and belief that result in beauty. Thus poetry is never an argument, but only a statement ; for the reason that it is Truth : I mean, of course, truth as perceived and felt creatively by the individual poet.

The student will be interested to compare the following : the first has Poetic Energy, but is in prose ; the second has little of that quality, but is in verse—therefore the one is almost valueless, while the other will perhaps last as long as human speech endures.

- (9) (a) In the days of Shamgar the son of Anath,
in the days of Jael,
the highways were unoccupied,
and the travellers walked through byways.
The inhabitants of the villages ceased,
they ceased in Israel,
until that I Deborah arose,
that I arose a mother in Israel.
They chose new gods ;
then was war in the gates :
was there a shield or spear seen among forty thousand
in Israel?

Judges v. 6-8.

- (b) When Israel Sangar's Rule obey'd,
And Jael, that Virago, sway'd ;
She bold of heart, He great in Warre ;
Yet to the fearefull Travailer
All wayes were then unsafe ; who crept
Through Woods, or past when others slept.

The Land uncultivated lay :
When I arose, I Deborah,
A Mother to my Country grew ;
At once their Foes, and feares subdue.
When to themselves new Gods they chose,
Then were their Wals besieg'd by Foes.
Did One of Forty Thousand weare
A Cote of Steel? or shooke a Speare?

SANDYS, 1637.

Arriving at the end of this book, I have a desire to put aside the scientific subject and to drop the dogmatic manner, and to talk with my readers about Poetry. But this I cannot do. Yet out of my experience here I will tell the student that in all things related to this art he must have the patience to proceed slowly, knowing that the moment will come when—by developed Energy—he will move swiftly, driven by a force greater than himself with which he has become affiliated. Such a book as this requires of the author some months of preparatory thought and research ; then when the material is acquired and the principles are determined, the book is written in a few days. Your study must proceed accordingly : first very carefully and patiently, with willingness to leave certain details in obscurity for a while ; and then as by that movement which is possible when “a great illumination surprises a festal night.” In scientific study we are compelled to stay with the body of the subject, and indeed to handle only the anatomical parts of that body ; but, as I have tried to show all through this book, there is no reason why we should contemplate these parts as lifeless abstractions—bits of dry tissue or fragments of broken bones. That is why, when quoting a phrase in illustration, I have taken enough of the surroundings to make it intelligible. From Chapter II. I have tried to show how, of all

observable details of prosody, it is possible for us to feel continuously that we have

Each in their several active spheres assigned,
Till Body up to Spirit work, in bounds
Proportioned to each kind :—so, from the root
Springs lighter the green stalk, from thence the leaves
More airy, last the bright consummate flower
Spirits odorous breathes.

iv

A final important feature of poetical forms may be no more than mentioned again here, to conclude this exposition of English verse-rhythm. It is a feature that represents a great manifestation of the principle of freedom. I have adapted it in various passages quoted throughout the present book, the last being Ex. (7) above, and the most conspicuous being Ex. (14) in Chapter VII.; and I spoke of it in Chapter XV., after Ex. (16).

All lyrical verse, however it may be set before the eye for the purpose of indicating riming parallelism and response, is at root built up on lines of architectural proportion. The end-rimes are but decorative embellishment of that architecture; and the strength of the foot they occupy is determined by the place of that foot in the general architecture of the fundamental form. The student, when learning to write verse, must think in proportion, not in foot or in brief riming phrase: his verse will then be swift and compact, well poised, safely varied, athletic, and magnificently accentual. The remark applies also to the reading of verse.

I illustrate this great rule by means of Mrs Browning's *The Cry of the Children*, which affords a parallel in trochaics to the iambic piece of Shelley's given as Ex. (8) above.

The architecture is based on ten-foot proportions. The first and last quatrains of the stanza dispose of the ten feet thus :

$$(4 + 2) + 4 = 10$$

The middle quatrain disposes of them in fives :

$$(3 + 2) = 5 + (3 + 2) = 5 = 10$$

(a) Do ye ² | hear the ³ children ⁴ | weeping, O my ¹ | brothers,
 Ere the ² | sorrow ⁴ comes with ¹ | years . . .
 They are | leaning their young | heads against their | mothers,
 And *that* | cannot stop their | tears . . .

(b) Th' ² young . . . ³ lambs are | bleating ² in the | ¹ meadows,
 Th' young . . . birds are | chirping in the | nest,
 Th' young . . . fawns are | playing with the | shadows,
 Th' young . . . flowers are | blowing toward the | west . . .

(c) But the ² | young ³ . . . young ⁴ . . . | children, O my ¹ | brothers,
 They are | weeping bitter|ly . . .
 They are | weeping in the | playtime of the | others,
 In the | country of the | free . . .

(a) Do you | question th' young . . . | children in the | sorrow
 Why their | tears are falling | so? . . .
² . . . Th' ³ old . . . ⁴ man may | weep for his to-² | ¹ morrow,
 Which is | lost in Long A|go ; . . .

- (b) Th' old . . . tree is | leafless in the | forest,
 Th' old . . . year is | ending in the | frost, . . .
 Th' old . . . wound, if | stricken, is the | sorest,
 Th' old . . . hope is | hardest to be | lost : . . .
- (c) But the | young . . . young . . . | children, O my | brothers,
 Do you | ask them why they | stand . . .
 Weeping | sore before the | bosoms of their | mothers,
 In our | happy Father|land? . . .
- (a) . . . They | look up with their | pale and sunken | faces,
 And their | looks are sad to | see . . .
 For the | man's . . . hoary | anguish draws and | presses
 Down the | cheeks of infan|cy ; . . .
- (b) "Your old earth," they | say, is very | dreary,
 "Our young feet," they | say, "are very | weak ;
 Few paces have we | taken, yet are | weary—
 Our grave-rest is | very far to | seek : . . .
- (c) Ask the | aged why they | weep, and not the | children,
 For the | outside earth is | cold, . . .
 And we | young ones stand with|out, in our be|wildering,
 And the | graves are for the | old." . . .
- (a) ². | ³"True" . . . ⁴say the | ¹children, "it may | ²happen
 That we | die before our | time : . . .
 Little | Alice died last | year, her grave is | shapen
 Like a | snowball, in the | rime . . .

We know that—in good modern poetry, and also in the poetry of the best Elizabethan period—it is the meaning or substance of the verse which leads us to the form. But, as I said in the beginning of this book, form helps one to understand substance; it certainly helps us to convey the meaning to persons listening to our reading. When the poetry is curious or over-compressed, it remains actually unintelligible to a listener if we do not create the form for him.

You may test these grand truths by the following lines, which I take from Gerard Manley Hopkins, who died in 1889. First read them aloud in the manner of prose (*a*), and then read them aloud—after careful and constructive study of the grammar, phrasing, and accents—in the form of the Alexandrine (*b*):

(*a*) To what serves Mortal Beauty—dangerous; does set dancing blood—the O-seal-that-so feature, flung prouder form than Purcell tunelets tread to?

See: it does this: keeps warm men's wits to the things that are; what good means—where a glance master may more than gaze, gaze out of countenance.

Those lovely lads once, wet-fresh windfalls of war's storm, how then should Gregory, a father, have gleaned else from swarmed Rome. But God to a nation dealt that day's dear chance.

To man, that needs would worship block or barren stone, our law says: Love what are love's worthiest, were all known; world's loveliest—men's selves. Self flashes off frame and face.

What do then? how meet beauty?

Merely meet it; own, home at last, heaven's sweet gift then leave, let that alone.

Yea, wish that though, wish all, God's better beauty, grace.

(b) To what | serves M[^]or|tal Beau | ty — dan|gerous ; does |
 set dan[^]c-|

ing blood | —the O-|seal-that- | so fea[^]ture, | flung proud | er
 form

Than Pur[^] | cell tune|lets tread | to? See : | it does this : |
 keeps warm

Men's wits | to the things | that are ; | what good | means—
 where | a gl[^]ance

Master | may m[^]ore | than ga[^]ze, | gaze out | of coun- |
 tenance.

Those love | ly la[^]ds | once, wet- | fresh win[^]d|falls of |
 war's storm,

How then | should Gre[^]gory, a fa | ther, have glean|ed
 else | from swarm-

ed R[^]ome? | But God | to a na | tion dealt | that day's |
 dear chance.

To man, | that needs | would wor | ship block | or bar | ren
 stone,

Our law | says: Love | what are | love's wor[^]thi|est, were |
 all known ;

World's love | liest— | men's sel[^]ves. | Self flash|es off
 frame | and face.

What ^udo | then? how | meet beau | ty? Mere|ly meet | it;
 [^]own,

Home at | heart, heaven's | sweet [^]gift; | then leave, | let that |
 [^]alone.

Yea, wish | that though, | wish all, | God's [^]bet|ter beau | ty,
 —[^]grace.

INDEX OF VERSE

- ANONYMOUS—
 Can a maid, 58
 Cease, leaden slumber, 215
 Come again,—sweet love, 12
 Come all you gallant, 69
 Come, heavy Sleep, 191
 Dear, if you change, 169
Dies ira, 55
 Farewell, fond youth, 188
 Fine knacks, 73
 God bless the master, 69
 God save the King, 93, 161, 165
 I love whom, 43
 In Sherwood lived, 148
 Love's a pastime, 148
 Love, those beams, 202
 Miscellaneous lines, 22, 23, 123,
 180, 185, 189, 190
 Never may my woes, 124, 177, 178
 O dismal hours, 72
 O Sacred Head, 41
 O, what a plague, 170
 On a fair morning, 213
 Over the mountains, 140
Psalm v. 3
 Round about, 167
 Since first I saw, 177, 179
 Sing the nobless, 47
 Sound woeful plaints, 216
 Ten thousand times, 41
 The Shepherd Strephon, 92
 Toss the pot, 175
 Where sin sore wounded, 176
 Woeful heart, 47
- ARNOLD, MATTHEW, 140, 141,
 142, 143, 144, 145
- BEAUMONT, SIR JOHN, 31
- BLACKMORE, *Lorna Doone*, 5
- BLAKE—
King Edward the Third, 99,
 102, 103
To the Evening Star, 102, 111,
 116
- BRIDGES, ROBERT, 43, 206, 219
- BROWN, JOHN, 25
- BROWNE, WILLIAM, OF TAVI-
 STOCK, 47
- BROWNING, ELIZABETH—
A Child Asleep, 198, 199
Drama of Exile, 49, 89, 142,
 176, 193, 218
 I may sing, 48
Synesius of Cyrene (tr.), 56, 61
The Claim, 124
The Cry of the Children, 227
The Lost Bower, 89, 117, 123,
 128, 131, 132, 133, 134, 135,
 136, 196, 197, 199
- BROWNING, ROBERT—
A Woman's Last Word, 78
 As I ride, 64
Easter-Day, 52, 53, 54, 81, 93
Fears and Scruples, 79
Home-Thoughts, from the Sea, 92
Misconceptions, 159
Nympholeptos, 108
One Word More, 46, 77, 79, 118,
 128, 197, 198, 199, 200
Paracelsus, 123, 128
Pied Piper, 130
Pisgah-Sights, 157
Toccata of Galuppi's, 132
- BURNS, 54, 160, 163, 210, 217
- BUTLER, *Hudibras*, 72, 182
- BYRON, 129
- CAMPION, 44, 46, 57, 58, 63, 71,
 72, 75, 184
- CHAPMAN, 14, 32, 94
- COLERIDGE, 156, 210
- COOPER, J. C., 190
- COWLEY, 213
- CRASHAW, 88, 90
- CUMBERLAND, EARL OF, 80, 106
- CUMBERLAND, GERALD, 30, 105,
 106, 112, 113, 116, 219
- CUNNINGHAM, 144

- DAVIES, SIR JOHN, 35
 DONNE, 87, 177
 DRAYTON, 65, 92, 164, 165, 172
 DRYDEN, 7, 21, 22, 33, 85, 92,
 100, 109, 115
 G. D., *Railway Dactyls*, 155
 GOLDSMITH, 23, 129
Gorboduc, 86
 GOWER, 68
 GRIFFIN, GERALD, 173
 HEBER, 196, 197
 HERRICK, 51
 HICKSON, 162
 HOGG, 162, 171, 197
 HOLMES, O. W., 174
 HOOD, 93, 162, 173
 HOPKINS, GERARD MANLEY, 229
 JONSON, BEN, 185
Judges v. 6-8, 224
 KEATS—
 Endymion, 122, 125, 129
 Fancy, 87
 I stood tip-toe, 11
 Lamia, 128
 Ode to Psyche, 80
 KYD, 12, 19, 20, 21, 22, 23, 36
 LODGE, 54
 LONGFELLOW, 45, 56, 78, 118
 LYDGATE, 189
 MARLOWE, 19, 22, 63
 MILTON—
 Comus, (lines 402-422) 109, (806-810) 186
 Il Penseroso, 59
 Paradise Lost—
 Book i., (lines 13) 187, (21) 10,
 (23) 98, (28-32) 99, (35-40)
 42, (57) 115, (84) 187, (132)
 185, (251-253) 100, (318) 187,
 (402) 185, (682) 188
 Book ii., (lines 613-615) 187,
 (618-623) 73, (621-628) 180,
 (772) 191, (950) 11
 Book iii., (lines 227-243) 105,
 (303-304) 188, (474) 201,
 (596-598) 99
 Book iv., (lines 32) 23, (73-74)
 97, (247-248) 103, (248-249)
 75, (297-306) 168, (299) 97,
 (301-303) 201, (304-305) 23,
 (470-474) 100, (584-585) 202,
 (642-645) 73, (677) 212,
 (808) 20
 Book v., (lines 311-314) 11,
 (398-402) 181, (403-412) 192,
 202, (473) 104, (477-482) 226,
 (480-485) 103, (571-576) 192,
 (611-615) 192, (632-635) 193,
 (636-638) 189, (641-644) 110,
 (664-665) 200, (675-678) 12
 Book vi., (lines 29-35) 103,
 (449) 188, (644-646) 74, (681)
 185, (834-843) 101, (905-907)
 5, (906) 104
 Book vii., (lines 216-217) 188,
 193, (390) 191, (456-459) 16,
 (459) 11, (501-503) 74, (511)
 20
 Book viii., (177-178) 97, (299)
 118
 Book ix., (lines 249-250) 212,
 (500) 97
 Book x., (lines 471-475) 80,
 (698) 20, (741-742) 75,
 (837-841) 101
 Book xi., (lines 72-76) 115, (76-
 82) 119, (375-380) 119
 Paradise Regained—
 Book ii., (lines 136-139) 98,
 (408-409), 85
 Book iii., (line 118) 178
 Book iv., (line 257) 187
 Psalms, 3, 4, 87, 88, 98, 182, 189
 Samson Agonistes, (lines 117) 98,
 (176) 11, (710) 11, (767) 186,
 (790-793) 201, (808) 185, (817-
 818) 185, (1383) 181, (1670)
 186, (1733-1737) 110
 Sonnets, 111, 212
 MOORE, 69, 140, 141, 142, 143,
 144, 145, 163, 173, 211, 212
 MOSS, ALFRED, 17

Nehemiah iv. 9, 5

PARKER, ARCHBISHOP, 139

PARNELL, THOMAS, 125

PEELE, 12, 20, 26, 123

POPE, 75

RALEIGH, 13

ROWE, 32

SANDYS, 3, 4, 53, 88, 139, 224

SAXE, JOHN G., 153

SCOTT, 48, 50, 51, 87, 158, 213

SHAKESPEARE—

As You Like It, 143, 149

Comedy of Errors, (iii. 2, 45-52)

24

Coriolanus, (i. 4, 55) 85

Hamlet, (i. 3, 95-99) 183, (i. 5,

100) 15, 20, (iii. 1, 56) 40,

(iii. 1, 59) 42

1st Henry IV., (iii. 1, 130) 22

Henry V., (i. 2, 8) 122, (iii.,

Prologue) 110

2nd Henry VI., (iii. 2, 301-302)

127

Henry VIII., (i. 2, 33) 178, (i. 3,

26) 212, (i. 3, 28-32) 111, (i. 3,

30) 102

Julius Cæsar, (iii. 1, 200-210) 85

King John, (v. 2, 45) 85

Lear, (iii. 2, 2) 183

Macbeth, (i. 3, 89-103) 27, (i. 3,

128-129) 186, (i. 3, 130) 23,

83, (i. 3, 136) 98, 211, (i. 3,

137-142) 37, (i. 3, 143) 38, 74,

(i. 3, 149-152) 38, (ii. 2, 62)

186, (v. 1, 78-83) 114, (v. 8,

8-10) 114

Midsummer Night's Dream (i. 1,

220-221) 122, (ii. 1, 81-87) 27,

67, 112, (ii. 2, 59) 179, (iii. 2)

64, 66, 214, (iv. 1) 67

Richard II., (ii. 1, 147-149) 73,

(iii. 4, 72-76) 37

Romeo and Juliet, (ii. 5) 73

Sonnet 54, 99

Tempest, (iv. 1, 60-63) 80, (iv. 1,

64-66) 75, (iv. 1, 67) 115, (iv. 1,

148-150) 116, (iv. 1, 162) 15,

(iv. 1, 188-193) 110, (v. 1, 34-

44) 29, (v. 1, 171) 74, (v. 1,

song), 175

Twelfth Night, (ii. 4) 149

Winter's Tale, (i. 2, 225-228) 212

SHELLEY—

Adonais, 91

Alastor, 83

Arethusa arose, 218

Away! the moor is dark, 67, 220

Hellas, 67, 80, 114, 199, 212

Homer's Hymn to Mercury, 98,

125

Invocation to Misery, 58, 123

Ode to Liberty, 124

Peter Bell, 183

Prometheus Unbound, 84, 117, 136

Sensitive Plant, 126, 152

Skylark, 126

The Isle, 190

When passion's trance, 52

Witch of Atlas, 79, 85, 90, 91,

122, 127, 129, 186, 201

SIDNEY, 56

SMOLLETT, 139, 142

SPENSER—

Epithalamion, 93

Faerie Queene, 17, 84, 190

Hymne in Honour of Beautie, 223

Mother Hubbard's Tale, 11

Shepherds Calender—

“February,” 201, 214

“April,” 111, 119, 186

“October,” 123

STRODE, 51

SWINBURNE, 107, 120, 121, 122,

126, 181, 205

TENNYSON—

Charge of the Light Brigade, 16,

162, 166, 167, 209

International Exhibition Ode, 35,

128, 178

In the Garden at Swainston, 158

Jubilee Ode, 160, 198

Kapiolani, 159

Leonine Elegiacs, 154

Live thy Life, 65

Many, many welcomes, 46

- Now Sleeps the Crimson Petal*,
113
Enone, 188
Siege of Lucknow, 146
The Princess (Prologue), 172, 187
The Splendour Falls, 74, 184
Voyage of Maeldune, 147
Welcome to Alexandra, 155
THOMPSON, FRANCIS, 126
TUCKER, ST GEORGE, 150
WALTON, IZAAK, 65
WATSON, THOMAS, 93
WORDSWORTH—
 Kitten and Falling Leaves, 89,
 196
 Nay, Traveller, Rest, 83
 Ode, Immortality, 184
 To a Skylark, 112
 Tour in Scotland, 184, 200
WYATT, 68, 182, 185, 189

INDEX

- "ABLE," "IBLE," etc., 126, 180
 Abstract Form, 2, 223
 Accentual, 40, 60, 137, 204, 207, 214
 Acephalous, 57, 147, 168
 Addison, 10
 Alexandrine, 33, 36, 212, 229
 Amphibrach (*solicits*), 20, 166, 181
 Amphimacer (*discontent*), 20, 65, 167, 182, 191, 198
 Anacrusis, 59
 Anapest (*apropos*), 9, 65, 138
 Antispastus (*the winds whistle*), 99, 133
 Archaic, 121
 Ascham, 7, 120

 BLAKE, 101, III *n.*, 223
 Break (cæsure), 22, 71, 180
 Bridges, Robert, 219
 Browning, E. B., 223
 Browning, R., 223

 CÆSURA. See Break
 Champion, 44, 82
 Catalexis, 56, 155
 Choriambus (*crested aloft*) and choriambic verse, 97, 113, 167, 171, 192
 Closed line or couplet, 25. See also Enjambment
 Coleridge, 84
 Comic Iambic, 145, 151
 Conventional Accent, 81. See also Weak Accent, Secondary Accent

 DACTYL (*playfellow*) and Dactylic Verse, 9, 86, 93, 121, 133, 155, 184
 Dactylic Verse, its character, 158, 173
 Disyllabic Metre, 9
 Dryden, 81

 ELISION, 81, 83, 182, 191
 Empty place, 192. See also Catalexis and Musical Time
 End-Stopped (Closed), 25. See also Enjambment
 Enjambment, 25, 29
 Equivalence (Substitution), 177
 Extra-metrical syllables, 38, 193, 211
 "Extraordinary," 181

 FOOT, 9
 Form and Formalism, 2, 97, 104, 223

 HEAVY feet, 71. See also Spondee
 Heptasyllable, 57, 62
 Heroic verse, 31, 83
 Homogeneity of metrical forms, 7

 IAMBIC verse, 9, 10, 40, 71
 Iambus (*secure*), 11
 Inversion, 21, 54, 77, 95, 135, 148.
 See also Syncopation
 Inversion of end-foot, 100
 Ionic (*a bereav'd maid*), 109

 KEATS, 222

 METRE, 3, 159
 — the five-foot iambic, 15. See also Heroic verse
 — the seven-foot iambic, 36
 — the six-foot iambic, 18, 158. See also Alexandrine
 — the three-foot iambic, 159
 Milton, 182, 188
 Monosyllabic feet, 63. See also Quasi-disyllables
 Motive, 9
 Musical time, 14, 16, 41, 71, 159, 166, 173, 221
 — — empty beat or rest, 15

- OCTOSYLLABLE, 50
 Overrun. See Enjambment
- PÆON (*and in the Spring*), 113
 Paragraph, 26
 Phrases and phrasing, 18, 19, 28
 Poetic energy, 222
 Poetry, 1, 223, 225
 Polymetre, 159
 Prose, 5
 Pure Form, 3
 Pyrrhic (*at a*), 81
- QUANTITY, 10
 Quasi-disyllables (*spirit*), 67, 184
- RECESSION OF ACCENT (*sèrene*), 126
 "Rests" in musical time. See
 Empty place
- SAINTSBURY, 222
 Scanning, 10, 60-61, 101, 107-108,
 179, 181
- Self-contained, 11, 25
 Shakespeare, 223
 Shelley, 210, 222, 223
 "Sing-song," 149
 Spenser, 210
 Spondee (*humdrum*), 72, 77, 191
 — rising (*deare bought*), 75, 180
 Stanza, 2, 116, 226
 Swinburne, 222
 Syncopation, 4, 16, 84, 96, 166,
 167, 168. See also Inversion
- TENNYSON, 222
 Todd, 183
 Triplet, 52
 Trisyllabic metres, 9. See Anapest
 and Dactyl
 Trochaic verse, 9, 44, 54, 77, 131
 Trochee (*golden*), 19
- WEAK feet and secondary accent,
 29, 81, 91, 117, 165
 Whitman, 159, 208
 Wyatt, 182

Date Due

OCT 6 1975		
DEC 12 1975		
JAN 15 1976		
OCT 14 1977		
NOV 15 1989		
NOV 18 1995		
JAN 08 1997		
JAN 22 1997		
JAN 22 1997		



PE 1509 .G7

Grew, Sydney, 1879-

A book of English prosody.

010101 000



0 1163 0233813 6

TRENT UNIVERSITY

PE1509 .G7

Grew, Sydney

A book of English prosody

E

ISSUED TO

90651

90651

